DOCTOR WHO MAGAZINE™

MARVEL No 114 · JULY 1986 · U.S.$3.00 CAN.$3.95 £1

8 EXTRA COLOUR PAGES!

INTERVIEWS:

CHRIS ACHILLEOS & CAROLINE JOHN

- THE FIRST **SHORT STORY COMPETITION WINNER**
- NEW SEASON **PIN-UP** *PLUS* **FANTASY MALES**

Welcome to another bumper issue of DWM! Amongst the contents is the first of our Short Story Competition winners, the runner-up in the Over-15 Category. The Competition was very hard to judge, as apart from the sheer quantity, the quality and range of imagination in the stories was staggeringly high. We are also pleased to be able to bring you photos from the New Season's filming!

Back in the old routine! Colin and Nicola show how they feel about being back on location for the first of the new season's stories

Photo – Steve Cook

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COMING NEXT MONTH . . .

Everything you've always wanted to know about Nicola Bryant and have at last been able to ask! Nicola answers a selection of your questions sent in to the magazine. Also, a colour photo special on the send-off given to the *Doctor Who* Bus and the celebrities who waved it on its way. Plus Web Of Fear in the Nostalgia series, a feature on the incidental music of *Doctor Who* and Fantasy Females! Issue 114 is on sale from 10th July, priced 85p.

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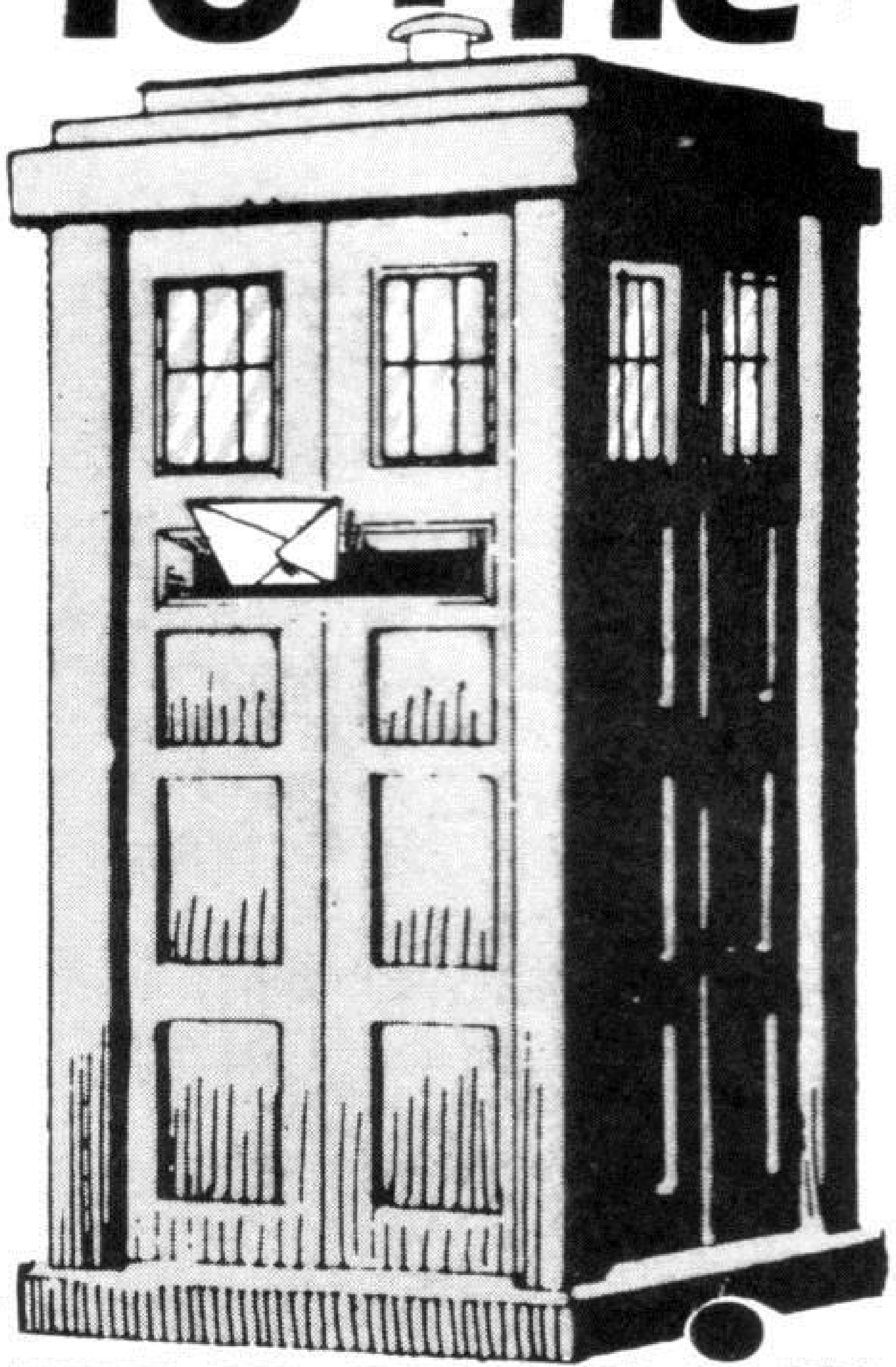
To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

BRIGHT SPARK

What can I say that you haven't already been told? **The Doctor Who Magazine** continues to be the one bright spark in the otherwise bleak future of *Doctor Who.* Both you and Fine Art Castings should be congratulated on producing excellent *Who* products in this most unfortunate of times.

The comic strip in particular is coming along in leaps and bounds, and succeeds in being both humorous and dramatic. I loved the idea of the Doctor boasting of his past adventures to his companions in **Issue 111**.

Is there any chance of repeating some of the earlier comic strips? It would be great to see Colin Baker stories in colour. Another thing I'd be interested in seeing would be some pictures of the various pieces of jewellery the Doctor has worn, in particular the famous ring, and the badges worn by both Bakers.

Neil Roberts,
Little Stoke,
Bristol.

We are, in fact, working on plans to publish the early Colin Baker stories from **DWM** *in colour. This will be in addition to our* **Summer Special**, *which will be in its traditional format of interviews and articles.*

A THOUSAND THANKS

A thousand thanks for the fabulous Six Doctors Poster in **Issue 111**. It is now pinned on my wall with posters gleaned from earlier copies of the magazine.

On the subject of good artwork, thank you for the article on Frank Bellamy's artwork. If only we had more of the original artwork.

The interview with JNT in **Issue 112** was super, and I also liked the *DWAS* and *Nostalgia* features, not forgetting the fabulous comic strip and UNIT feature.

My only complaint is the *On Location* section. Couldn't Richard Marson think of anything about the actual locations, perhaps some anecdotes about them?

I also missed the *Archives* and the *Davros Tapes* in **Issue 112.** Finally my congratulations for bringing the magazine up to the present standard and relieving us of the gigantic photos, titles and general wastes of space in earlier issues.

Stephen Fewell,
Marlow,
Bucks.

This month we've got an extra-long Archives. *Turn to page* 16 *for the Pertwee classic* Inferno. *The third* Davros Tape *will appear in a future issue of* **DWM**.

BBC BLITZ

Ian Smith of Whitchurch (**Issue 111**) well deserves 19 marks out of 20 for his efforts to protect what, by now, seems to be something of an endangered species – *Doctor Who.* I hope that all readers of this magazine will sit down and get in touch with him, as this is the kind of action that needs as much support as it can get.

I trust Mr Smith won't take my docking him one mark personally, as the only reason is that he didn't encourage us to write our own, individual letters to Michael Grade and, indeed, to Messrs Bill Cotton (Managing Director, BBC Television) and Alastair Milne (Director General) – let's not lose sight of the fact that Mr Grade is not the holder of ultimate authority at the BBC. If the current pressure on *Doctor Who* does originate from a higher level, and Mr Grade is merely following orders, then it is essential that the senior management should get the message.

Conversely, if Mr Grade *is* the prime mover and acting without the support, or perhaps even against the wishes of his superiors, who are unwilling to be seen to be 'interfering', then again we must ensure that public opinion is conveyed to the very top.

Of the various charges levelled against *Doctor Who,* none seemed very convincing. First, we were told of high production costs. Then, as that statement was rapidly discredited, we are told of excessive violence, and poor ratings – I will merely observe that BBC 1 has recently featured the terrorising of a woman and her daughter by a shotgun-wielding criminal (*Hideaway*), a teenage girl being threatened with being thrown off a ferry into the Thames (*Running Scared*), and a 'comedy' routine in which Lynn Redgrave tortured a puppet on the rack (*The Muppet Show).*

Falling Ratings? Michael Grade admits to six million, perhaps not as many as *EastEnders,* but neither is it a *small* number of people. In any case, the BBC lies within the Public Broadcasting sector, funded by public subscription (the £58 licence fee). As such, surely it should be concerned with producing a wide variety of programmes so that as many people as possible can find something to their taste at some point during the schedules.

Instead, the BBC seems intent on playing the ITV game of arranging a series of bland programmes, each designed to attract substantially the same large audience, prepared to let anything wash over them.

So, let's let the BBC know that there are people who feel that they'd be getting much less value for their £58 if *Doctor Who* were to be dropped completely. As most letters to the BBC are from the 'moaners', why not start in September with a letter saying how good it is to have the series back? You'll never know whether it will be effective unless you try!

Dave Whiley,
Bristol,
Avon.

A NICE NOTION

I felt I must write to thank you for the vast improvement that **DWM** has enjoyed since **Issue 107**.

No longer are we subjected to the same old photos, and space filling articles. The new look magazine has a refreshing zest in these areas. I believe the *Nostalgia* series is an excellent idea, so long as it doesn't take over from the *Archives.* The choice of stories seems good with the possible exception of *Inferno.* Although I agree that it is a great story (perhaps Pertwee's best), the term 'nostalgia' doesn't apply too well, since it was virtually a forgotten story until the novelisation was published. Perhaps *The Sea Devils* or *The Green Death* would have been a better choice.

It would also be nice to see a couple more Tom Baker stories covered, although I agree wholeheartedly with the inclusion of *Pyramids of Mars* and *The Robots of Death.*

It sounds as though Season Twenty-Three is shaping up well, even though there is still no news of repeats. I'm not sure about Joan Sims as guest star however. It'll be Kenneth Williams as Davros next!

A.W.R. Gibbs,
Ilfracombe,
Devon.

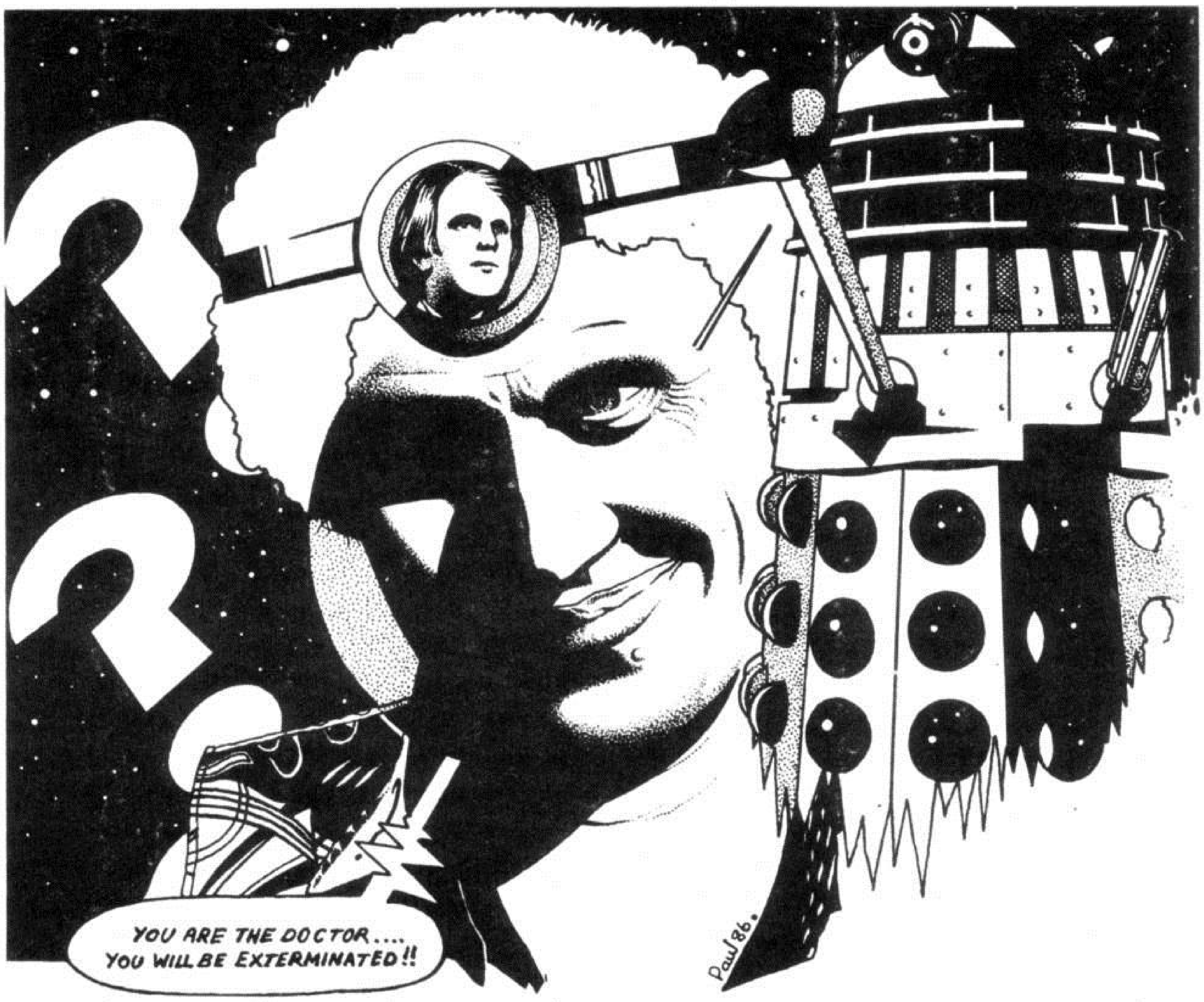
GIVE BONNIE A CHANCE

Unless I'm very much mistaken I just can't seem to recall a *nice* word said or written about Miss Bonnie Langford.

Various unkind things have been said about her up-and-coming role in the series. At least give the poor girl a chance to appear on the screen – *then* would be the time to criticise her if need be. Rumours say that she will play the part 'Thscreaming until thshe ith thisick' or that the show does not stand a chance of coming back to what it was if she plays a regular part in it. Let me say that if the show ends that will be due to the whims of the dreaded 'Powers that be' – not because they have taken a 'name' into the show.

People have, I have found, tended to make statements long before they are totally sure of *all* the facts. A prime example is when the series was 'axed'. I just sat back and listened to the things the 'fans' of the series were saying at that time. Things like: 'Oh yes, the series has definitely been axed. There is no chance of it possibly coming back. . .' I really do think it is so sad about these people as they are now saying, 'Of course, I always knew the series would be back. . .'

I have taken a serious moment to write this to you, as I'm curious to know if there are any other people who have seen or heard similar things to what I've been talking about.


YOU ARE THE DOCTOR....
YOU WILL BE EXTERMINATED!!
Paul 86.

by Paul Richardson, Windermere, Cumbria.

One final word to all those fans 'in the know'. Look before you leap, as we'll always be there, somewhere in the background, nodding and remembering your 'words of wisdom. . .'

John Hadlow,
Exmouth,
Devon.

IN FOR A SURPRISE

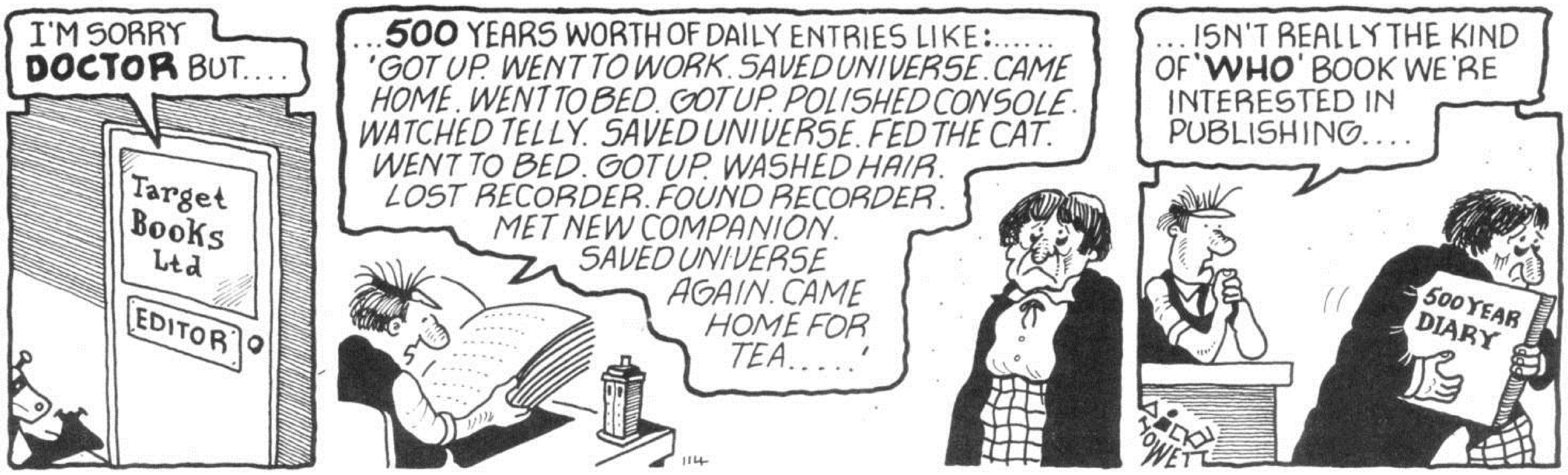
Being an admirer of Bonnie Langford and someone who was more than happy to learn that she was to join *Doctor Who,* I have to write in her defence after reading on the letters page of your magazine (**Issue 112**), Mr Mark Smith's statement, 'Miss Langford is a talented dancer, but an actress she is not, as well the *Doctor Who* team know.'

Strange then that in the same issue in an interview with John Nathan-Turner, he states that, "Bonnie is a terrific little actress." My sentiments exactly, and, after being lucky enough to meet her after her last performance of *Peter Pan* at Wimbledon Theatre, I'd like to state that she's a terrific little person, also!

So critics, give her a chance. You're in for a surprise.

Paul Adamson,
St Margarets,
Twickenham.

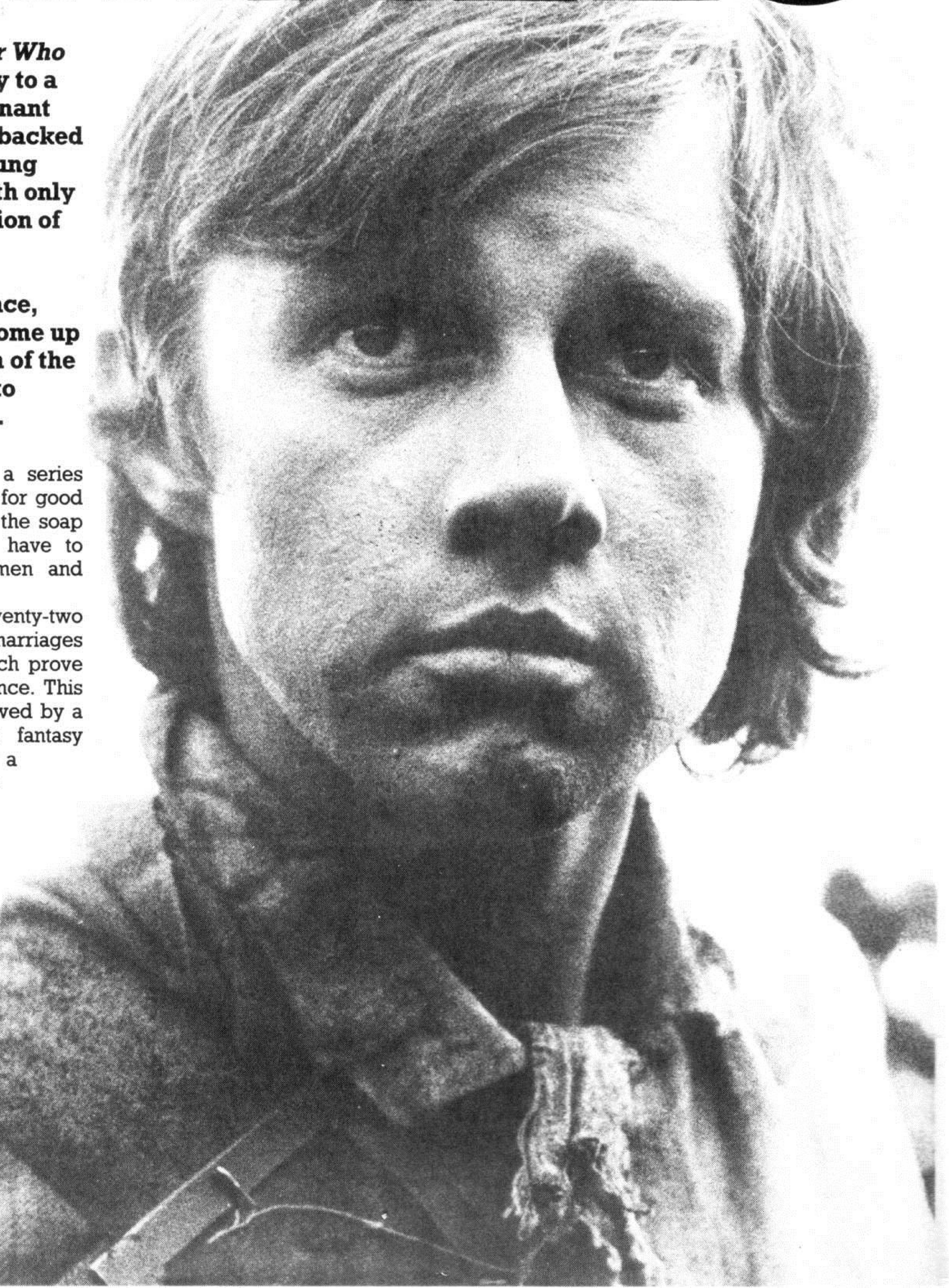
DOCTOR WHO? by Tim Quinn & Dicky Howett


I'M SORRY **DOCTOR** BUT....
Target Books Ltd
EDITOR
...**500** YEARS WORTH OF DAILY ENTRIES LIKE:...... 'GOT UP. WENT TO WORK. SAVED UNIVERSE. CAME HOME. WENT TO BED. GOT UP. POLISHED CONSOLE. WATCHED TELLY. SAVED UNIVERSE. FED THE CAT. WENT TO BED. GOT UP. WASHED HAIR. LOST RECORDER. FOUND RECORDER. MET NEW COMPANION. SAVED UNIVERSE AGAIN. CAME HOME FOR TEA.....'
114
...ISN'T REALLY THE KIND OF '**WHO**' BOOK WE'RE INTERESTED IN PUBLISHING....
500 YEAR DIARY
DICKY HOWETT

fantasy MALES

Over the years, *Doctor Who* has stuck fairly closely to a stock format: the dominant figure of the Doctor is backed up by an attractive young female companion, with only occasionally the addition of an equivalent male character.

Despite this imbalance, Richard Marson has come up with a varied selection of the favourite male actors to appear on the show . . .



Doctor Who is not a series which trades talent for good looks. It is not like the soap operas and serials which have to have handsome leading men and beautiful leading ladies.

All the same, the past twenty-two years have provided many marriages of character and actor which prove very attractive to the audience. This feature, which will be followed by a similar one dealing with fantasy females, is intended as a light-hearted look at some of the show's heart-throbs.

We hope that this will answer the requests we have had from many of our readers for just such a survey, and that in the process, you will find plenty to agree and disagree about!

Perhaps the first real candidate for the title of fantasy male was the character of Ganatus in *The Daleks*, played by Philip Bond. The Thals were in any case a beautiful race, blonde and blue-eyed. Nevertheless, all this physical perfection didn't make them any happier – it had been achieved as the result of a full-scale mutation cycle following their nuclear war with the Dals.

Marco Polo, on the other hand, with popular actor Mark Eden in the title role, was a much more straightforward case of a good guy up against the odds. We saw him over the course of seven long weeks, during which time he truly lived up to his heroic status by completing a series of exciting and demanding adventures.

The Keys of Marinus was the next story to present us with a potential hero, this time the young male lead Altos, played by Robin Phillips (who was later to star in the decadent Hollywood version of Evelyn Waugh's *Decline and Fall*).

WAS IT JEALOUSY?

Next up for the swoon stakes was Barbara's love interest in *The Reign of Terror*, namely one Leon Colbert. In the course of this story, Colbert remains something of an ambiguous soul, with his allegiance to the Revolution of the resistance doubtful until the end. During the narrative, Ian actually shoots the poor man – it is hinted, perhaps out of jealousy over Barbara!

The departure of the Doctor's granddaughter in *The Dalek Invasion of Earth* was instigated by a teenage romance with the handsome, if a trifle dull, figure of David Campbell. His was the romantic method of all traditional heroes – he stood faithfully by Susan from the start and they quickly fell in love, providing a tear-jerking finale as the Doctor parted from his beloved granddaughter.

Aside from a glimpse of the world famous pop idols The Beatles, who appeared in the first episode of *The Chase*, this was really it for the fantasy males of the Second Season.

The Third, however, brought new faces along, the first of whom was Troilus, who wooed and won Susan's successor in the show, Vicki (Maureen O'Brien) thus giving her a good reason to depart from the Doctor's side in *The Myth Makers*.

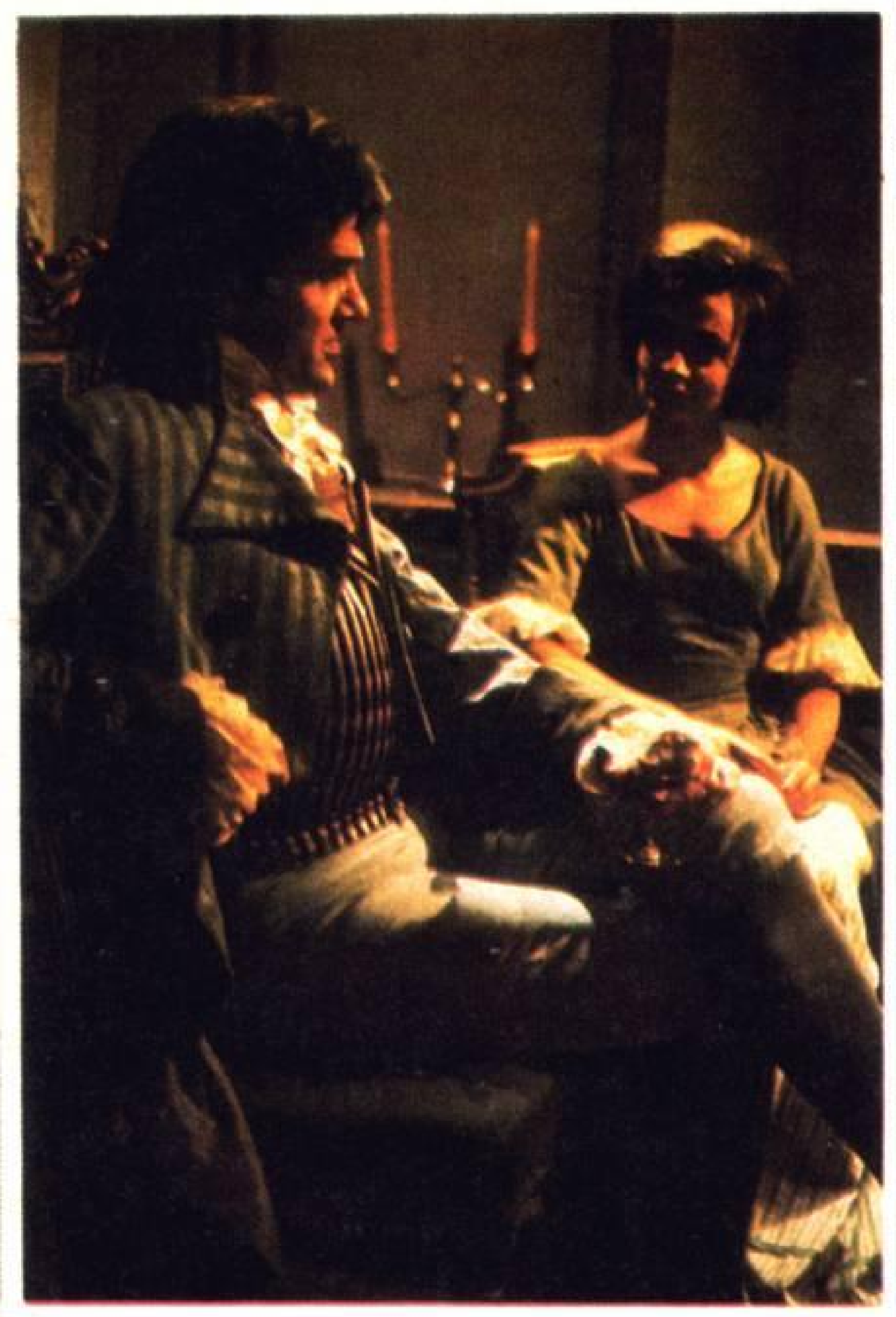
ROUGH BUT LIKEABLE

Nicholas Courtney's youthful role as the rugged Bret Vyon followed in the epic yarn, *The Dalek Masterplan*. Courtney has to be mentioned as one of the show's foremost heroes – in the early Seventies he and his UNIT colleagues were to receive female fan mail by the sackload, some of them requesting more than just the usual autograph!

Another regular, Michael Craze, was to send girls' hearts a-flutter when he appeared as the rough but likeable sailor Ben in *The War Machines*, a role which kept him very firmly in the public eye up until his departure a year or so later.

Aside from assorted Aztecs (notably Ixta), savages and smugglers, this was really it for the William Hartnell era. ▶

Left: Frazer Hines (Jamie). This picture: Mark Eden (left) with Carole Ann Ford and Derren Nesbitt.



Edward Brayshaw (Colbert) – The Reign of Terror

fantasy MALES

The Patrick Troughton seasons were to prove the most barren of any of the Doctors' as far as fantasy males were concerned, and this was for one good reason, put into words by the producer of the time, Innes Lloyd: "We really wanted the Doctor's male companion to achieve and maintain the role of heart-throb for the show, so we were less interested in secondary guest heroes. After Michael Craze left, we were left with only one, but he couldn't have been more successful."

That somebody was, of course, Frazer Hines, whose continuing role as the young Scotsman Jamie was not only one of the longest-running but also one of the most popular in the show's history. Hines had a tough, outdoors appeal, which coupled with his accent and daring kilt quickly found him a place in the hearts of *Doctor Who*'s female audience.

Hines had very little competition during his time with the show, although there were odd exceptions such as Lieutenant Carstairs in *The War Games* (David Savile), whose appeal was markedly different from Hines', being that of an uppercrust English gentleman of the *Boys' Own Paper* variety.

MATINEE IDOL

Jon Pertwee's five-year reign was to see a renaissance in fantasy males for the avid viewer of the series, and the first to present himself was Ronald Allen in *The Ambassadors of Death*, an actor better known for his leading roles in the soap operas *Compact* and *Crossroads*. Allen, very much the smoothie matinee idol type, had actually appeared in the series the year before, playing one of *The Dominators*. Unfortunately, his dark good looks were hidden under a ridiculous costume, and it is lucky he turned up in the show soon afterwards.

Actor Derek Newark, playing tough-talking, no-nonsense Greg Sutton in *Inferno*, was dynamic, large-framed and definitely butch! He managed to sweep the rather distant Petra Williams into his arms as the world was destroyed around them. In the real world, Sutton was a success with Petra, too, and the happy couple rode off into the sunset together to close Pertwee's first season.

David Troughton – The Curse of Peladon.

Colony In Space took us into the future, with a tale of tough miners fighting to keep body and soul together in a hostile alien world. Among their number was the blonde-haired, moustachioed pin-up Winton, played by Nicholas Pennell in fine style.

Day of the Daleks also brought us face to face with some sexy sights from a future time, as guerrillas Boaz and Shura took to the screen, impressing the ladies with their level gazes and combat outfits.

The love interest for Katy Manning's Jo Grant was the next fantasy man, this time nothing less than a king, albeit of the grotty planet Peladon. This King was played by David Troughton, son of the former Doctor, and his blonde locks combined with a cutaway costume, thigh boots and all, made him a strong contender for principal boy of 1972 *Doctor Who*. Jo liked him but didn't love him, eventually leaving him to his own devices.

A MERE BOY . . .

Garrick Magon's Ky in *The Mutants* buckled his swash with the best of them, and his swarthy good looks made him a favourite among fans – all despite the end of the story, which saw him transformed into a floating butterfly! (Aidan Murphy) Hippias was the lover of the elegant Queen Galleia in *The Time Monster*, but he was spurned by her majesty on the arrival of the Master, who captivated the Queen with his hypnotic gaze and Spanish features. Aidan was condemned in comparison by the Queen as a mere boy who "cloyed upon the tongue" – not the fairest of descriptions for a fairly dashing young lad.

The same wimp label definitely couldn't be applied to the upright, Empire figure of Andrews in *Carnival of Monsters*. Ian Marter's first appearance marked him out as a hunk of the future.

After a brief fling with the pretty but immature Latep (Alan Tucker) in *Planet of the Daleks*, Jo finally settled down with the broad-shouldered Professor Jones in *The Green Death*. A typically 'fab and groovy' Seventies swinger, Cliff Jones was an evolutionary scientist with a soft heart, big melting eyes and a lovely Welsh

Jonathan Morris – Snakedance

Mark Strickson and Christopher Villiers (right) – The King's Demons

accent. Jo fell for him because he reminded her of a younger version of the Doctor.

Jeremy Bulloch's young minstrel-type figure turned up to tempt in the *Time Warrior*, where his heroism as the archer Hal gave Sarah Jane Smith a look at what life was *really* like in ye olde England.

Later the same season, *New Avengers* action man Gareth Hunt took to the floor as one of the rebels in *Planet of the Spiders*. Barry Letts relates that he gave Hunt the part after meeting him in a crowded BBC lift, saying, "He was obviously cut out to be a star."

PRIME CANDIDATE

Tom Baker took over from Pertwee in 1974 and many consider him to be a prime candidate for fantasy male. With his wide smile, thick locks and deep, melodious voice, he quickly became a lot of people's cup of tea, a sex symbol to save the Universe.

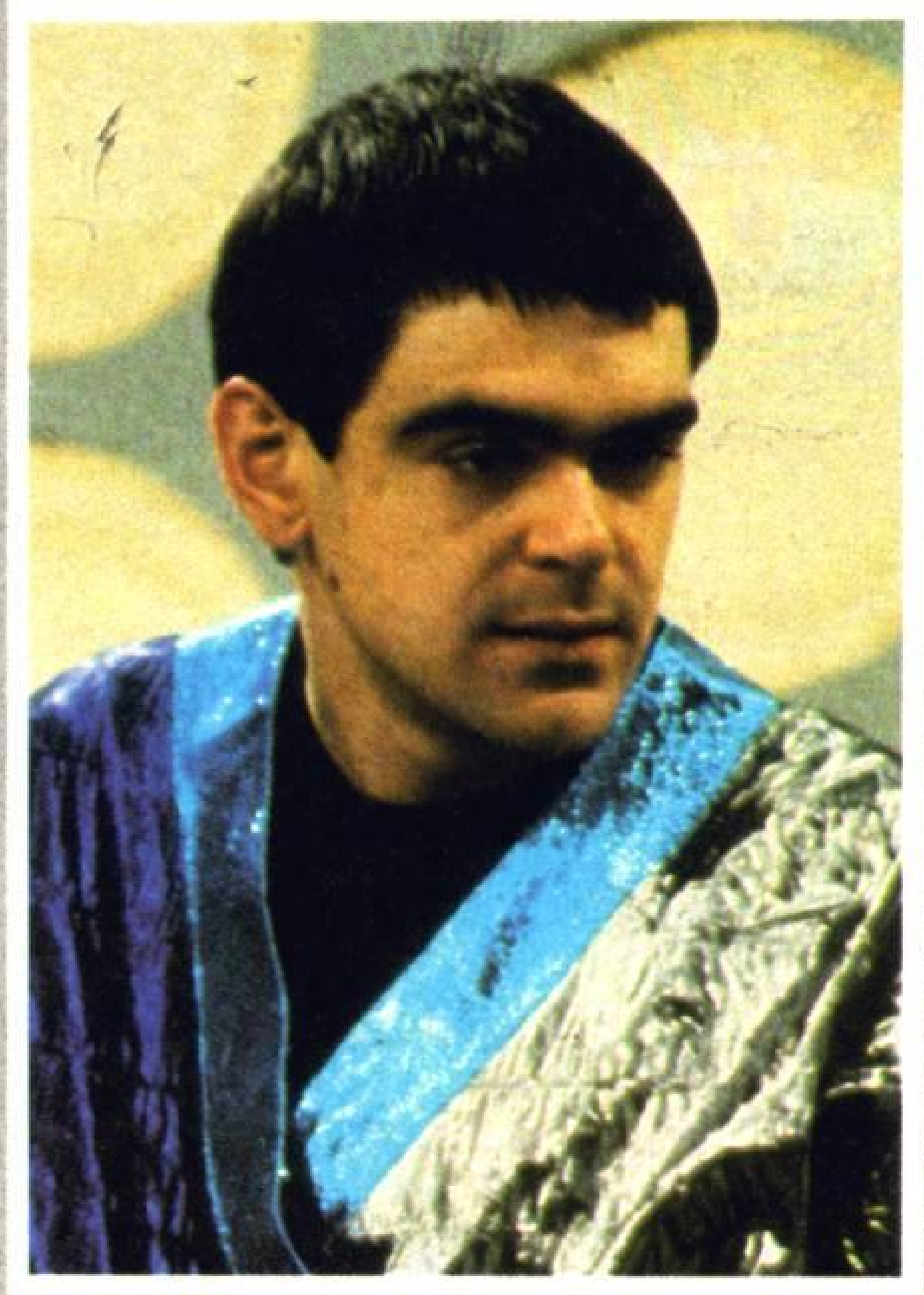
During Baker's reign, several contenders emerged, including a delightful double act in the 1976 Renaissance romp *The Masque of Mandragora*, consisting of Tim Piggot-Smith as Marco and Gareth Armstrong as Giuliano, both of whom appealed to audiences with their contrastingly handsome profiles and well-developed physiques.

Commander Andred (Chris Tranchell) turned up to whisk Leela off to the joys of wedded bliss in *The Invasion of Time*, leaving the stage bare for the excellent *Key To Time* season. First up was the boyishly charming child star David Warwick as Kimus, who had a vulnerable quality about him. *The Pirate Planet* was one of Warwick's first adult roles, and very good it was too.

Then came Paul Lavers as Swordsman Farrah in the Ruritanian setting of *The Androids of Tara*. A young blood of sturdy build and upright poise, he made the perfect contrast to the more sophisticated clubland charms of Neville Jason's King.

CLASSIC FEATURES

The Armageddon Factor closed the season with another touching love story, this time between Princess Astra and her virile young boyfriend Merak, played by the actor Ian Saynor, who was a big hit when he replaced Lewis Collins in *The Cuckoo Waltz* some years back. *City of Death* gave us the sanguine, classically cut features of Julian Glover, who years before had played a very stylish King Richard in the series.



Kevin McNally – The Twin Dilemma

For the younger viewers, *The Horns of Nimon* delivered the fresh-faced Simon Gipps-Kent as another juvenile lead, in this rather pantomime-style script. Baker's final season supplied the sinister magnetism of David Haig's Pangol in *The Leisure Hive*, a clutch of marshboys from *Full Circle* and for those who like the older man, George Baker in the same story.

Peter Davison is, of course, the likely candidate for *the* heart-throb Doctor. His wide-eyed innocent approach, coupled with his smooth skin, youthful charm and boyish grin made him a virtually irresistible combination.

His stories also saw some of the best fantasy males yet to grace the show, including newcomer Adrian Mills who went through *Kinda* scowling and scantily clad (maybe the two were connected), and familiar star figure James Warwick in *Earthshock*, where his evenly set jawline was a definite harking back to the military appeal of UNIT's Brigadier.

The same story saw the virtually unknown Steve Morley almost steal the laurels both with his convincing one-episode performance and his cute 'boy-next-door' looks. Aside from the uniformed cast of *Time-Flight*, the following season's *Arc of Infinity* showed that Tegan Jovanka's good looks run in the family. This, combined with that ever so appealing *Mad Max* accent gave that particular story's guest a lot of what can be described as teen appeal.

ENIGMATIC ALIEN

Fresh from his success as public schoolboy Digby in *Beau Geste*, up-and-coming actor Jonathan Morris braved all to appear in a full velvet skirt for his role in *Snakedance*. Morris had a studious look which suited his character perfectly and made him an important part of the story's charm.

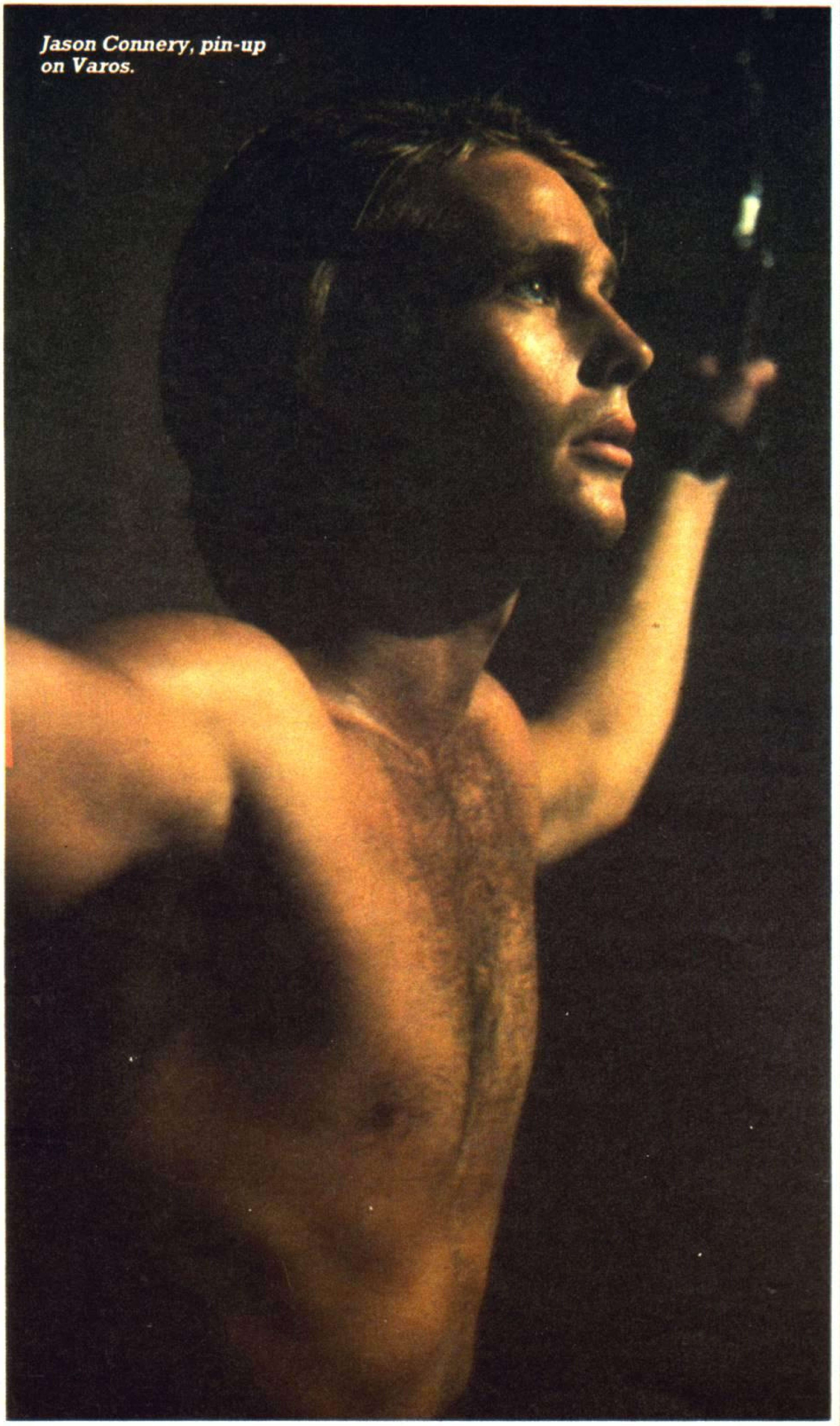
All *Mawdryn Undead* offered was the riveting form of Mark Strickson as the enigmatic alien Turlough, whose brother was also to prove attractive to fans of the series' fantasy men. He was joined by that excellent actor Dominic Guard, who walked through to gain the acting awards in *Terminus*, as well as winning female hearts with his easy smile and dark brows. ▶

Martin Jarvis – Vengeance on Varos

fantasy MALES

The King's Demons brought a chance to marvel at the wonderful Christopher Villiers, who played Hugh, son of the House. For a mediaeval man he showed a nice line in Fourteenth Century highlights, but was forgiven, with his good performance and youthful star looks. Indeed, Villiers went on to star in the hit movie *Top Secret.*

Warriors of the Deep brought a fraught-looking Martin Neil, whose acting and looks made females want to smooth his furrowed brow for him, while *The Awakening* came up with ex-steamy-soap-star Jack Galloway ordering Tegan to take her clothes off – this, of course, being innocent in the story's dramatic context.


Jason Connery, pin-up on Varos.

Jeff Rawle from the Seventies sitcom *Billy Liar* was dreamy all over again in the wistful *Frontios*, where his playing of the trouble-torn Plantagenet was almost too convincing.

THE OLDER MAN

Resurrection of the Daleks was a treat for those who prefer the older man, and both stars were to continue in separate BBC series, understandably building up a big female following in the process. The first was lean but lovely Maurice Colbourne who certainly had style as Lytton and returned a year later, while the second was Les Grantham, who re-emerged as a major audience-pulling point for the Beeb's supersoap *EastEnders.* The penultimate Davison yarn gave us a glimpse of Turlough's legs, before Davison left the series, making way for current incumbent Colin Baker.

The first Colin Baker season was a feast for followers of the *Who* fantasy males. There was the shirtless frame of new *Robin of Sherwood* Jason Connery in *Vengeance On Varos*, along with a studied performance from another long-time favourite, Martin Jarvis, who has graced the series before (notably in *Invasion of the Dinosaurs*). *Diana* star Kevin McNally was as watchable as ever, especially in his vivid costume which made a nice contrast to the standard blue uniform in which he was first seen.

Then ex-*Brass* boy Gary Cady lent his blond charms to *Mark of the Rani*, only to be turned into a tree – which many thought a great shame. *Time Lash* witnessed film star Eric Deacon turning in a well-honed character, which was most certainly the stuff of fantasy, his romantic assignations with Vena leaving us crying for more. Finally in the last show to date we were shown television newcomer Stephen Flynn who definitely had a touch of the George Michaels about him, what with his unshaven chin, piercing eyes and thick, wavy hair.

Doctor Who has given us some of the best fantasy males to be seen on television – but no doubt you can think of some more. Why not write in and tell us about your favourite *Who* hunk, and give us a few ideas on who you'd most like to see in the show in future – remembering, of course, that Harrison Ford will probably be unavailable! ◆

GALLIFREY GUARDIAN

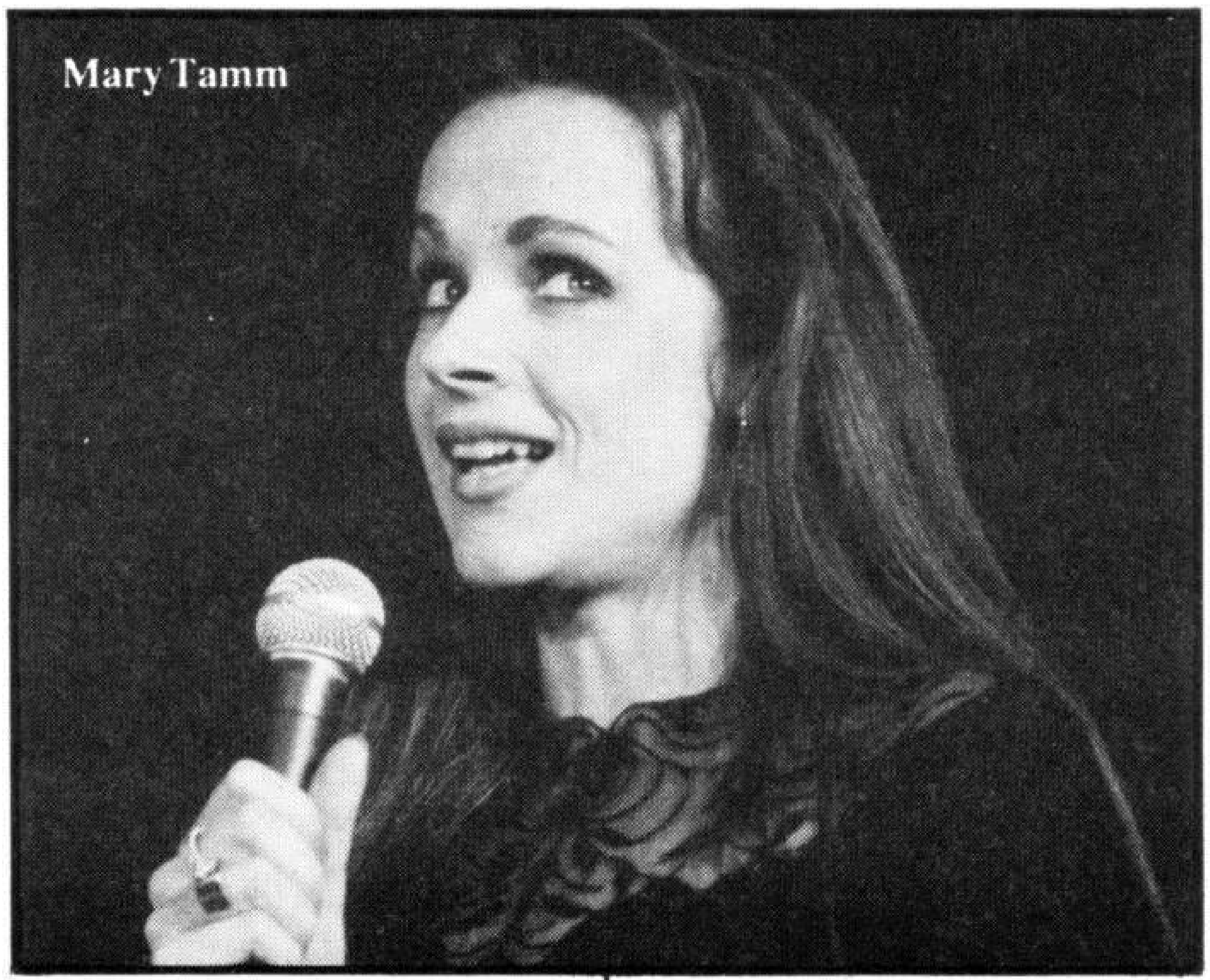
No 114 JULY 1986

STARS FOR THE SEASON

Further details about the cast of the next series of *Doctor Who* can now be revealed. Joining Colin Baker throughout the fourteen-part series will be actress Lynda Bellingham, well-known for her series of *Oxo* adverts, who takes the part of the Inquisitor, while popular actor Michael Jayston is to play the Valeyard.

Jayston was Nicholas in the film *Nicholas and Alexandra* some years back, as well as playing Rochester in the BBC's classic serial of *Jane Eyre*.

The characters they play relate to the overall theme of the season, which, like the *Key To Time*, focuses on one main umbrella plot. To this end, the series will receive an overall title, rather than the individual story titles of past years. This will be *The Trial of a Time Lord*, although the individual stories will retain their working titles for production purposes.



Mary Tamm

LINE-UP FOR STORIES ONE AND TWO

Joining Joan Sims as Katryca in story one, which is set on a far distant Earth, will be actor Tony Selby as Glitz. Selby was one of the regulars in Thames Television's superb fantasy series *Ace of Wands* in the early Seventies, as well as starring in the *Get Some In!* comedy series.

Also in this story is a face from the past, as Tom Chadbon takes the part of Merdeen. Chadbon appeared in the 1979 classic *City of Death* as well as being known for his regular appearances in *The Liver Birds*. Finally, the guest cast for this show will include actor David Rodigan as Broken Tooth, a name better known to London radio listeners as Capital's Reggae D.J.

Story two, set on the planet Thoros-Beta, will feature Brian Blessed as Yrcanos, alongside Nabil Shaban as Sil. Blessed is famous for TV appearances which include *Z Cars, The Black Adder* and *Treasure Island.* He has long expressed a wish to appear in *Doctor Who* and at one stage was even rumoured as a possible successor to Peter Davison in the title role.

Special effects for this story will be handled by the capable Peter Wragg, who won acclaim for work such as the Terileptil robot in *The Visitation*. Dorka Nieradzik will be taking care of make-up.

WRITERS ANNOUNCED

Story 7C, with the working title of *The Ultimate Foe*, will have its first four episodes scripted by the husband and wife team Pip and Jane Baker.

The Bakers' first script for the series was *The Mark of the Rani*, and this time around they will be introducing new companion Mel (short for Melanie). The decision on a writer/writers for the last two episodes of this story is still very much up in the air. Some problems have surrounded the involvement of Robert Holmes, as the writer has been seriously ill in recent weeks. **Doctor Who Magazine** spoke to his wife who hopes that Holmes will be out of hospital and on the mend soon. We can only add our best wishes for a speedy recovery as well.

WHO'S DOING WHAT

Mark Strickson is appearing in a new fringe play alongside his wife, actress Julie Brennan. Meanwhile, the BBC have announced plans for their new BBC science fantasy show, *Star Cops* which will be shown by BBC 2. **Chris Boucher** is the script-editor as well as having written the first four episodes. The fifth comes from none other than **Philip Martin**.

On the directing front, **Graeme Harper** has been assigned to work for the show, while his fellow *Who* colleagues **Peter Moffatt** and **Tony Virgo** are currently up to their ears in *EastEnders.*

Terrance Dicks hopes to be producing a new BBC serialisation of *The Diary of Anne Frank*, for screening later this year.

Finally, look out for **Mary Tamm** in a new ITV series of supernatural stories. This show will also include **Jason Connery** of *Vengeance On Varos* fame, and should be on your screens in the summer.

DID YOU KNOW?

The 1972 adventure *The Curse of Peladon* featured several interior film sequences, shot at the BBC's Ealing Studios. The important opening scene set on the mountainside was the last time a vertical set was used for such a story requirement. Usually steep heights were constructed horizontally with the actors filmed at an angle to make it appear as though they were climbing upwards instead of across.

Unfortunately, although Gloria Clayton's vertical set created a sense of reality, it was also something of a studio hazard, with falling plaster causing safety worries as well as a lot of long-lasting mess. As a result of this no further vertical set construction was permitted at Ealing.

FALCON IN BATH

Falcon, the Fanaid Legacy Convention, is coming to Bath on July 19th, at the Ladbroke Beaufort Hotel. Guests to appear include Sarah Sutton, Mark Strickson, Richard Franklin, Innes Lloyd, Philip Martin, Michael Kilgarrif, Tim Quinn, Dicky Howett, John Ridgway and **DWM** editor Sheila Cranna.

Registration costs £6.00 (cheques payable to FALCON, plus s.a.e.) and the address to write to: Carol Livingstone, 125 Roose Road, Barrow-in-Furness, Cumbria LA13 0EE. Proceeds are to go to Cancer Research.

A fanzine/convention guide is also available for £1.00 (cheques made payable to FANAID), contents including information on the guests and Andrew Skilleter's original pencils for the forthcoming Who Dares 'Cyberbook'.

DOCTOR WHO MAGAZINE™

Short Story Competition
Runner-Up, Over 15 Category.

Power to the People

By Ian Marchant

The Doctor looked up from the book he was reading. He had brought the wanderings of the TARDIS to a halt, by 'parking' it in a neutral dimension, in order to catch up on his reading.

"What was that you said?" he asked in his, "Leave me alone, I'm busy," voice. He had, after all, come to a good bit in his book.

"I said, since I am going to be travelling in time, I've decided I should at least try to understand it," Peri replied in her, "Well, that's tough, because I'm going to annoy you anyway," voice.

"All right, all right!" He gave up and put his book down. "What do you want to know?"

"Well, I've thought about it and I've come to a problem. It's this: say our impulsive friend Herbert George Wells actually built a time machine – this is before he wrote his books – and travelled forward into the future, to after he wrote them, picked up a copy of each of them and went back to his own time. Once there, he copied them all out and sold them to the publisher. Now, who wrote the books? It wasn't old H.G., because he only copied them."

"Yes, yes, I see what you're getting at. If he did do that, then the influx of improbabilities on the Time-stream would be tremendous. The only thing I can say is that it wouldn't be allowed to happen," the Doctor ended, in a tone that Peri knew well.

"What would happen then? And who would stop it?" she asked solemnly.

"In answer to your first question, the Time-stream would more than likely collapse, taking most of the universe with it. As to who would stop it . . ."

"I WOULD." The voice finished the Doctor's sentence for him.

The Doctor and Peri looked around to see who had spoken. There was nobody in the control room with them.

"Who are you?" the Doctor asked, trying to sound confident but failing miserably.

"I AM HE WHO CREATES. THE CREATOR, IF YOU LIKE."

"God?" Peri squeaked.

"I HAVE GONE BY THAT NAME, YES. BUT YOU CAN CALL ME SIR."

"How do we know you're telling the truth?"

"BECAUSE, DOCTOR, WHO DO YOU THINK MADE THE STASER JAM WHEN YOU WERE ALMOST CAUGHT LEAVING GALLIFREY IN THIS MACHINE? WHO DO YOU THINK ENVELOPED YOU IN A FIELD OF AIR WHILST YOU WERE TRYING TO REACH YOUR TARDIS, FLOATING JUST OUTSIDE OF THE UBANKAN SHIP, WHEN YOU SHOULD HAVE DIED? WHO WAS IT PUT YOUR FLUTE INTO THE TARDIS MECHANISM WHILST YOU WERE FAILING TO COMBAT THE THREAT OF OMEGA? WHO . . ."

"Okay, I get the picture. I believe you. What do you want?" The Doctor asked tersely.

"WHAT MAKES YOU THINK I WANT SOMETHING?"

"Let's just say God doesn't usually pay social calls."

"I HAVE A TASK FOR YOU, DOCTOR. AS YOU MAY OR MAY NOT KNOW, I BUILT THIS UNIVERSE AND PLACED IN ITS CENTRE A HEART. I AM QUITE PROUD OF THIS UNIVERSE, SO TO PREVENT ONE OF MY CLASSMATES . . ."

"What do you mean, 'classmates'?" asked the Doctor.

"WELL, TO PUT IT IN TERMS YOU WILL UNDERSTAND, I BUILT THIS UNIVERSE IN AN ADVANCED SCIENCE LESSON. YOU HAVE HEARD OF PIN GALAXYS; WELL, YOU'RE MORE OF A KNITTING NEEDLE UNIVERSE. ANYWAY, GETTING BACK TO THE POINT – NO PUN INTENDED – TO STOP ONE OF MY CLASSMATES STEALING THIS UNIVERSE, I PUT A SORT OF BARRIER AROUND THE HEART. ANYONE OF MY SPECIES CANNOT TOUCH, SEE, OR IN ANY WAY HARM THE HEART. UNFORTUNATELY, THIS INCLUDES ME AND AS IT IS TIME TO REPLACE THE HEART, I NEED YOUR HELP. YOU WILL HAVE TO CHANGE THE HEART FOR ME."

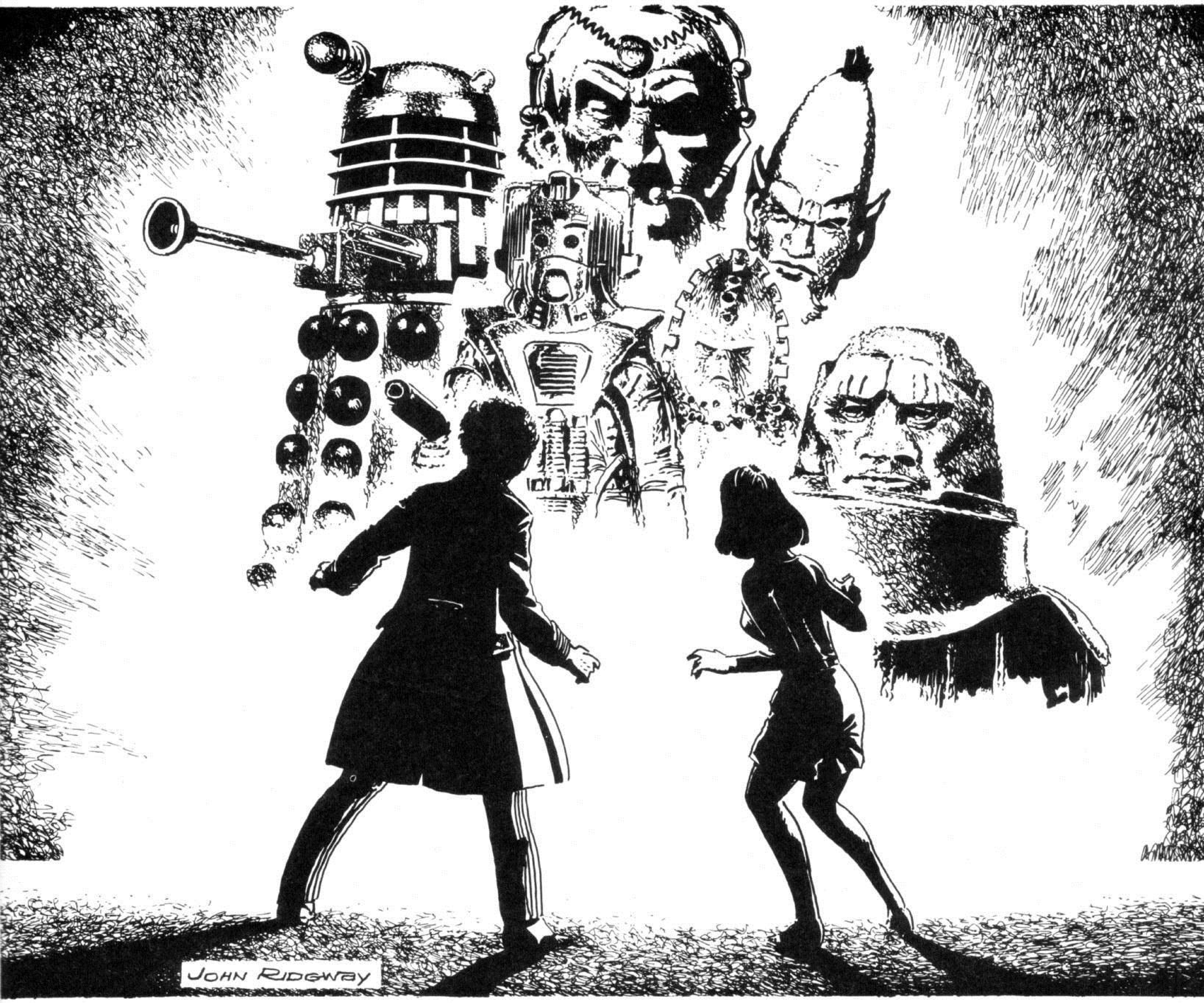
The Doctor stepped from the TARDIS. Peering into the gloom he could faintly make out the shapes of buildings on the horizon. "Peri, bring a torch, will you?"

"I still don't see why He chose you to change the heart," Peri grumbled.

"Well, as I see it, He put a Guardian into this Universe for the sole purpose of changing the Heart when it ran down. This Guardian on arriving split down the middle, one half good, one half bad. The Black and White Guardians. Now the hearts are meant to last half of the life of the universe. The heart was changed a few years back, when the universe was half its full age.

"In order to change the heart, you need a key. This key was spread throughout time and God couldn't send the White Guardian after it, as he was too busy fighting the Black Guardian, so he needed someone else. Me. He has protected me since my first incarnation in order that I will be here now. If you see what I mean."

"No, I don't. And why won't you need the key now?" Peri asked bemused.



"Because I have held the key once and that's enough to open the lock on the heart." The Doctor was getting annoyed. *Why does she never understand?* he wondered irritably.

By now, the Doctor and Peri had reached the buildings and could see them clearly. They were large, grey and very boring. Over a large grey door was a sign. It bore the legend, 'HOUSE OF THE HEART'.

As the Doctor walked up to the door Peri asked him, "But Doctor, if you found the key and the White Guardian used it, I assume he changed the Heart. So if it has already been changed, why do we have to change it again?"

"Because, my dear girl, the heart the White Guardian was given was a dud. It only lasted a few years, instead of half the full age of the universe, so we have to change it for a fully working model. And to save time in collecting the key again for the White Guardian, He sent me."

"But surely the White Guardian wouldn't need the key again? He'd be imprinted with the code, the same as you."

"No. The Guardians are the same species as God, only they entered this universe physically and can never leave. That way, they can use the key because they are actually here, whereas God is not, physically speaking, and as God thought the key would only be used once, He made it so that the Guardians would not keep an imprint of the key. Foolish, but even God makes mistakes. Now quiet, I need to concentrate."

The Doctor placed his hands on either side of the door and started to concentrate his thoughts on the key. After what seemed to Peri like hours, the door started to slide open slowly. At that moment a huge gale was sucked into the building, nearly taking the Doctor and Peri with it.

"Must have been a vacuum in there," the Doctor mused, after the wind had died down. "Come on." And he entered the dark building.

The interior was as dull as the exterior. The Doctor shone the torch around, looking for a light switch. He spotted a recess in the wall and thinking this to be the

light switch, he plunged his hand in.

"Aarrrg! Aarrrg!" the Doctor yelped and pulled his hand away.

"What's wrong?" asked Peri, thinking the worst.

"It bit me." The Doctor whimpered like a hurt child.

"But you yelled twice," said Peri, unable to comprehend.

"Well, you know what they say, 'Once bitten, twice cry!"

Peri knew the Doctor was okay if he could still tell terrible puns like that and she groaned to show she was relieved. The Doctor shone his torch into the recess and was amazed to see it had rows and rows of little teeth, each grinding with its neighbour. The Doctor looked distressed.

"It could have taken my hand off!" he exclaimed. "So there were things He didn't tell us about, then. We'll have to watch our step in future."

"Talking of the future, if the Almighty has been protecting you for the past twenty years, what about the future when he no longer needs to protect you?"

"All I can say is that my future looks very bleak."

They both searched the room and found it empty, apart from the odd set of teeth in the walls and floor. After further examination, the Doctor found that one of the sets of teeth had a switch behind them. Out of his pocket he produced a cricket ball.

"Never understood why I've been carrying this about since my last regeneration," he said and stuffed the ball into the 'mouth', wedging the teeth open. He gently reached in and pulled the switch. A section of the wall slid open and the Doctor and Peri entered. They found themselves in a room not unlike the first but with a pedestal just off centre. On the pedestal was a small brown package with 'DO NOT OPEN' written on it in scruffy handwriting.

"That's it?" gasped Peri. "That's the heart of the universe?"

"Yes. That's it." He reached out and touched it.

As soon as his finger came into contact with the parcel, he felt a wash of fear flood his mind. He was surrounded by all his old adversaries. Everyone he hated or despised was in the room with him. From his time in the academy there was Professor Findle leering at him and saying in his annoying voice, "You're a nasty piece of work, boy. All you want to do is meddle." There was Davros and his Dalek hordes bleating, "Exterminate!" There were emotionless Cybermen and even the Littlehampton post-mistress shouting, "Doctor, you have not paid your stamp money!"

The Doctor cringed, saying, "Go away. Leave me alone!"

Just a moment, he thought, *I've never been to Littlehampton . . .* With this thought, all the visions disappeared.

"They were all part of the shield put up by God. If it wasn't directed at me and I felt all that, then it's little wonder it's so effective!"

Able to pick up the parcel now, the Doctor flipped open a small hatch on the bottom, removed two small cylinder-like objects and handed them to Peri.

"Here, you can have these."

She looked at them; they were encrusted with a brown, rust-type layer. Peri scraped one of them with her thumb and letters appeared. She read them.

"There's an E then a V . . . E again . . .R . . . another R . . . E . . . an A a D and a Y. EVER-READY. Doctor, they're batteries."

By now the Doctor had replaced the dud batteries with new ones that the Almighty had given him.

"Yes," he said to nobody in particular. "You realise that with this knowledge, life will be extremely hard to follow from now on. It will probably drive us insane."

"I UNDERSTAND, DOCTOR," replied the voice.

EPILOGUE

The Doctor looked up from the book he was reading. He had brought the wanderings of the TARDIS to a halt, by 'parking' it in a neutral dimension, in order to catch up on his reading.

"What was that you said?" he asked in his, "Leave me alone, I'm busy," voice. He had, after all, come to a good bit in his book.

"I had a thought about time but I seem to have forgotten it," Peri replied.

"Never mind," said the Doctor, "I'm sure it couldn't have been important." And he started reading again. ◆

Unfortunately, we have been unable to contact Ian Marchant to send him his prize, because we do not have his full address. We will do so as soon as you write to us with details, Ian, at the address on page 4.

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OFF THE SHELF

A regular look at the world of Doctor Who *in print . . .*

If you saw *The Celestial Toymaker* on television back in 1966, liked it, and have eagerly awaited Gerry Davis' novelisation, you may be disappointed, (unless you're a cover freak, because this one by Graham Potts is superb, and got the Michael Gough seal of approval).

I can't really put my finger on what it is that disappoints me with this book – it is terribly 'swift' – everything happens so quickly that any potential attention to detail is lost. This is fairly unusual for a Gerry Davis book, he is not usually as slap-dash in his style.

But a quick look at the cover will show you that along with Gerry Davis' name is that of an American *Doctor Who* fan and friend of Gerry's called Alison Bingeman who, I suspect, wrote a good ninety-nine percent of the book.

There is nothing wrong with the actual written material, but it doesn't have that feel of *Doctor Who* about it. We don't really care that the Doctor becomes invisible and then loses his voice. We aren't too interested in the rather sad plight of the 'dolls' who were once real people and are not fighting Steven and Dodo for any old reason but seek to be 'real' once again and escape.

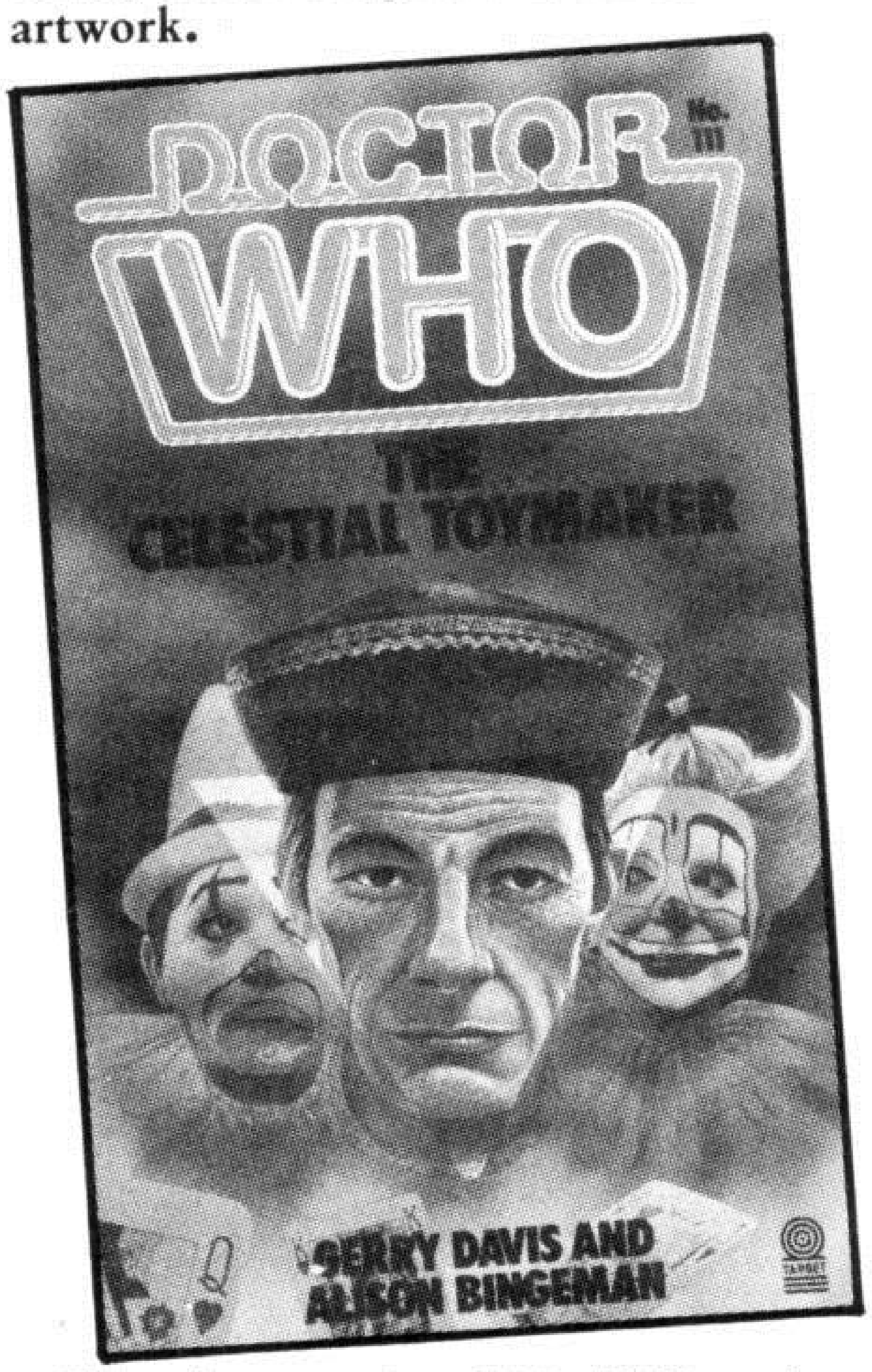
However, whenever any possible pathos could be suitably included (most notably the King of Hearts, Sergeant Rugg and Mrs Wiggs), the writer(s) hurriedly skip over, in case such things slow the speed down. What the book lacks really is any subtlety.

The story of *The Celestial Toymaker* is nothing short of excellent and as a recounting of the narrative, this book is also good. Maybe one should place it in the row of W.H. Allen *Doctor Who* fact books, rather than fiction.

In a great many ways *The Celestial Toymaker* novel is good entertainment, but it is also a regression to the Target 'novels' of the late Seventies/early Eighties, where poor Terrance Dicks was being forced to churn out one book a month.

NEW NON-FICTION

On to a bit of info on some of the non-fiction books coming out. Mat Irvine's book *Doctor Who Special Effects* is out in August from Arrow Books (remember the Mark Harris *Technical Manual?)* costing just under £6.00. Coming soon from Piccadilly Press (of the JNT *TARDIS Inside Out* book) is a second book entitled *The Companions* by John Nathan-Turner, costing £4.95 in soft back or £7.50 hardcover. Unlike *TARDIS Inside Out,* Andrew Skilleter was too busy to illustrate *The Companions* and so a new artist, Stuart Hughes has taken on the artwork.



The aforementioned Mr Skilleter has his hands full looking after his Who Dares publishing firm, whose latest venture is a history of the Cybermen by actor David Banks (he was in *Earthshock, The Five Doctors* and *Attack).* Having had a sneak glimpse at some of David's written content, I think I can safely say that it isn't going to make Who Dares a million bucks (ie. it is imaginative but rather short on facts). Still, until I've seen the full version I shouldn't judge – the art side should be very good.

Going back to Piccadilly Press, I've recently heard that they are preparing a three-volumed epic encyclopaedia on *Doctor Who,* written by ex-*Doctor Who Appreciation Society* supremo David Saunders. While I'm sure David's work will be good, I rather think that three volumes (about 110 A4 pages per book I'm told) is hardly enough to do the series justice and, as with any ongoing series, will rapidly become out of date like the Target *Programme Guides.*

Profit seems to be the main idea behind one of W.H. Allen's latest non-fiction books *Travel Without The TARDIS.* It is a shame to report that a book with such potential fails. The idea of *Travel Without the TARDIS* is a guide to locations used in *Doctor Who* for fans (the book is naturally biased towards the American fan) wanting to visit these places. Before the book saw print (and I've not seen a final version yet) I had a chance to sift through the book and note any factual errors. Errors I can understand, but some of the omissions are too glaring for words. They include no mention of the great houses used in *Day of the Daleks* or *The Time Monster,* or UNIT HQ used in both the *Three* and *Five Doctors* stories (a Ministry of Defence building in Denham admittedly not open to the public but the book states that no one, including the current production team, could remember where it was!!).

On the mistake side, the authors believe that *The Stones of Blood* was filmed at Avebury in Wiltshire and on their visit report that they couldn't find the exact stones used. This is hardly surprising as the stones were actually Rollwright Stones which are nowhere near Avebury. Other inaccuracies include the fact that in *Spearhead from Space,* the authors say that the store the Autons broke out of is the now demolished Bentalls department store, when in fact it is the John Sanders store in another road in Ealing (and it is still there!).

However, for those of you who enjoy digs at the British way of life, *Travel Without The TARDIS* is a must, because the tales the authors tell of getting around England, and their meeting with British customs are genuinely funny and well worth the price of the book.

The very latest non-fiction book from W.H. Allen though is *The Early Years* (£14.00) written by Jeremy Bentham. Jeremy's book is terribly pro the Hartnell era, and not a lot of fun for younger devotees of the show who may be only interested in the last ten years or so, but what Jeremy has written is informative. He is one of the few *Who* writers who really does know his subject backwards, and so allows his enthusiasm to spread onto the page, without blurring the content with sentimental reminiscences. Of course, he is greatly helped by director Christopher Barry and, even more so, by Dalek designer Raymond Cusick, whose rare and interesting 'behind-the-scenes' stills illustrate the book perfectly.

◆ Gary Russell

ARCHIVES

Inferno

First shown: May 1970

EPISODE ONE

The Doctor seems to be in cheerful mood as he drives into the vast Inferno complex. Whistling a tune in Bessie he passes one of the plant's technicians, one Harry Slocum.

Slocum is a drill head rigger, here to check number two output on the vast drill bit. He meets Sir Keith Gold, director of the project, who shows him the damage on the drill head section and asks him to repair it. Sir Keith stresses that Professor Stahlman wants no delay.

Leaving Slocum at work, Sir Keith meets Stahlman, who asks why the drilling rate has been slowed down. Sir Keith explains that with the number two output pipe out of commission, the rate had to come down – but this does not meet with Stahlman's approval – he is furious, reminding Sir Keith that he is in control, and that Sir Keith had better stop interfering, with what Stahlman calls 'minor problems'.

Meanwhile, Slocum is busily working on the drill pipe when he notices a small surge of green slime seeping out of a crack in the metal. He touches it and reacts violently, as it is red hot. It seems to burn into his skin.

Sir Keith is talking to Stahlman's personal assistant, Petra Williams. She is telling him that Stahlman is only being aggressive because he worked so hard to get the Inferno project off the ground. Sir Keith concedes this, but forewarns Petra that Stahlman won't like the fact that he has sent for an expert drilling consultant called Greg Sutton, feeling that someone who knows about the purely practical side of drilling ought to be on hand in case of emergencies.

At this point, Slocum leaves, looking dazed and flushed. Stahlman immediately orders number two pipe to be put back into operation, while accelerating the drilling rate to make up for lost time. Slocum staggers out of the building, with a rushing sound in his head. Another technician sees him and goes to find out what is wrong, only to be dealt a fatal blow from Slocum's industrial wrench. Slocum has changed – now he resembles a savage, snarling animal, drooling at the mouth.

The Brigadier and Benton are surveying the Brigadier's temporary office in the complex. Benton says that the Doctor is on his way over, and that Slocum still hasn't been found. As soon as the Doctor arrives, he is filled in about the apparently motiveless murder.

The wrench used by Slocum is still warm – and the Brigadier points out that when it was found, it was red hot. The Doctor wonders if this was caused by the absorption of a massive amount of energy. The Brigadier asks him why he is so interested in the Inferno project anyway, and the Doctor explains that he is intrigued because this will be the first penetration of the Earth's crust. He leaves to return to Liz, who, he says, is helping him with his own project – another reason for his presence at Inferno.

Out in the main drill head area, Greg Sutton has arrived, much against his own will. Sir Keith explains about Inferno – it is the deepest drilling point ever, aiming to pierce the Earth's crust in order to tap the pockets of Stahlman's gas there. This gas, named after the originator of the project, will then provide a massive supply of energy. Sutton is amazed at the technology – a robot drill with pipes to force debris to the surface and more pipes to push coolant down to the drill head.

Sir Keith introduces Sutton to Petra, who takes an instant dislike to him when he treats her as if she was one of the secretaries. He then meets Stahlman himself, who accuses Sir Keith of trying to hinder the success of the project by bringing in interfering experts like Sutton and the Doctor, who has just arrived on the scene.

Things get hairy for the infected Bromley (Ian Fairburn).

The Doctor embarrasses Stahlman by pointing out an error in his computer, before returning to his hut on the complex, carefully guarded by a young Private named Wyatt. He opens the hut using his sonic screwdriver which he calls his 'door handle', before driving in with Bessie.

Inside is the Doctor's temporary lab, as well as the TARDIS console. Liz Shaw is working at a bank of switches and controls, and wants to know if the Doctor still intends to go ahead with his trial run. The Doctor replies that his attempts to get the console working again are his only hope of winning back his freedom from the Time Lords. They get ready for the experiment. Elsewhere in the complex, a technician called Bromley is working in the switch room of the nuclear reactor. He is unaware of Slocum looming up behind him.

While the Doctor's experiment begins and the console starts to judder, the crazed Slocum pushes the reactor power level up to a maximum. This means that Liz can't cut out the Doctor's experiment. He disappears into a strange limbo world. Finally she manages to bring him back, and the Doctor explains that the limbo world was a gateway to something barred to him. He vows to try again.

Just then an alarm howls out. Inside central control, all is chaos – technicians are running everywhere and the energy rush is in danger of stopping the drill. Stahlman attempts to phone the switch room to find out what has happened.

The Doctor, Liz, Benton and the Brigadier arrive. Another of the Brigadier's men has been murdered. While Stahlman, Petra and a frightened Sutton try to deal with the drill head, the Doctor, Liz, Benton and Wyatt rush to the switch room. Once there, Bromley's body is found. The Doctor starts to pull the power down from its maximum level, when an inner door bursts open and the raving, hideous form of Slocum screams into the room.

EPISODE TWO

The creature sways before them and the Doctor orders everybody to keep still. Then, it begins to screech. Back in central control Greg has got things under control and is waiting for the Doctor to deal with the power surge, unaware that the Doctor is now trying to soothe Slocum.

Wyatt begins to edge round the control bank, armed with his rifle, and the phone starts to ring incessantly. The Doctor creates a diversion to give a chance to fire at Slocum, but the enraged creature lunges at the Private and fights until he finally collapses against the wall. Wyatt seems to go into shock, while the wall where Slocum has fallen appears to be scorched!

The Doctor answers the phone and tells the Professor that the matter has been dealt with. Meanwhile, Greg asks Petra to help him to make Stahlman listen to reason about the matter of drill head safety.

The Doctor is worried – Slocum seems to have been filled with abnormal power, while Bromley and Wyatt still seem to be dazed. The Doctor and the Brigadier go up to one of the complex's cooling tower platforms for a private talk – the Doctor's theory is that Slocum has undergone a regressive mutation of the body cells, slowly seeming to turn into an animal. As for the screeching, the Doctor had heard the sound before in the 1883 volcanic eruptions at Krakatoa.

Benton summons the Brigadier with the news that both Wyatt and Bromley have disappeared. The Brigadier leaves the Doctor on his own. Suddenly, the Doctor sees the grotesque form of the semi-mutated Wyatt lunging around on a catwalk between the cooling towers. The Doctor follows him, and watches the same process that Slocum underwent earlier. Trying to avoid being touched, Wyatt tumbles over the edge of the tower. As the Doctor shouts down to the troops below not to touch his body, Bromley appears on the catwalk, similarly mutated. The Doctor, however, has not noticed.

In central control, Stahlman is trying to accelerate the drilling rate still further when Petra summons him to a conference. Sir Keith, Greg, Liz and a lab technician surround a metal casket. The Brigadier and Doctor arrive in time to see its contents – a tube of the green slime, which is now beginning to come up from number two output pipe in greater and greater quantities.

Stahlman refuses to believe it cannot be analysed and is only dragged into the Brigadier's office after an argument. There, Stahlman refuses to accept a connection between recent events and his project. The Doctor arrives and suggests that Stahlman pay attention to the warnings of his computer but Stahlman dismisses this. The Doctor calls him a 'nitwit'.

Petra rushes in and says that something is happening in the jar – ▶

◀the green slime is bubbling over! Before anyone can stop him, Stahlman has picked the jar up and put it back in the casket. The Doctor says this was foolish, but Stahlman simply orders the casket to be deep frozen.

The Doctor insists the computer is warning that drilling should be stopped at once, but Stahlman comes back with the news that he will no longer allow power to be supplied to the Doctor's hut. Stahlman leaves with Petra, telling her that with acceleration, penetration will now be achieved in forty-nine hours.

Taking his chance, the Doctor asks Liz to return to the hut to start work on some circuits, while he turns the power supply to his project back on. Just then, he notices Stahlman removing the main circuit from the computer. The Doctor waits until Stahlman has gone into the Brigadier's office, where he surprises the Professor who is about to smash the circuit. Stahlman attacks the Doctor, but the Time Lord simply holds him in an aikido grip until the Brigadier arrives.

As soon as he is released, Stahlman leaves the office and the Doctor follows with a bemused Brigadier. There is no sign of the circuit on Stahlman's person, since the Professor surreptitiously dropped it on the ground. The Doctor leaves as the computer stops functioning, and Stahlman smashes the circuit at once.

The Doctor goes back to the hut where Liz has done all the repairs he required. He sends her back to central control on an errand, giving her his 'door handle'. As soon as she is gone he starts to prepare for another trip with the console.

Over at central control, the Brigadier realises Liz has been tricked and they both rush off, while in the hut the Doctor and console keep fading in and out of the room. Stahlman notices a power drain and tracing it to the Doctor, switches it off. As the Brigadier and Liz get back to the hut, they are just in time to see the Doctor and the console, along with Bessie, disappear before their horrified gaze.

EPISODE THREE

Liz rushes to the control banks, then realises that the power has been cut off and that the Doctor is now trapped. The Brigadier and Sir Keith appeal to the Professor to switch the power to the hut back on, but he simply scoffs at them.

Realising Stahlman has gone too far, Sir Keith plans to go to the authorities in London to stop the drilling. However, he has to clear his work at Inferno first, because he knows that given the chance, Stahlman will accuse him of negligence.

Stahlman is, in the meantime, feeling very strange. Standing by the drill mechanism, he sees his hand is infected with a growing green stain. Just in time he puts on a pair of white gloves, as Petra arrives to ask how he feels. The Brigadier tells Liz he is very worried but completely helpless.

In the same strange limbo world as before, the Doctor feels himself twisted and spun, travelling in a massive void. Then, with a jolt, he lands in a heap on the floor, in the hut. But while this hut is the same, it is also different – neater, sparser and with a poster on the wall proclaiming, 'Unity Is Strength'. Horrified by the changes, the Doctor goes to look outside not needing to use his sonic screwdriver 'door handle'. Outside, there is the same weird mixture of like and unlike – the same buildings, but neater and more functional.

The Doctor drives out of the hut in Bessie and has hardly got anywhere when he is shot at by a soldier in a uniform the Doctor doesn't recognise. Indignant shouts do not stop the shots, so the Doctor careers off in his roadster, only to be chased by hordes of similarly attired soldiers.

Parking Bessie as quickly as possible, he hides in a dustbin, before looking for more permanent shelter, which he seeks up one of the catwalks. There he meets the crazed Bromley, whom he fends off with a fire extinguisher. Wyatt appears and there is another fight, with troops shooting from the ground.

Finally, both mutants are despatched and the Doctor climbs down to hide again. Then he spots a figure he knows, although dressed in a military uniform and with black hair. He calls out to her, 'Liz,' but all she does is have the Doctor taken away by an altered Benton and his men.

The Doctor is marched inside the complex to an office. There he comes face to face with none other than the Brigadier, except that here everyone refers to him as the Brigade-Leader, and the uniform is again different. This 'Brigadier' sports a scar and an eye patch. The Brigade Leader is astonished that the Doctor knows their names – albeit slightly incorrectly – Section Leader Elizabeth Shaw, Platoon Under Leader Benton and the Brigade Leader himself.

The Doctor is accused of being a spy, and his avowal that he is called Doctor John Smith only confirms this in their eyes. He tries to explain that he has slipped sideways from a parallel space/time continuum, but they only think he is trying to make them believe he is mad. The Doctor discovers that Liz is not a scientist here, but a security officer and that Sir Keith and Stahlman (the director) are here too.

The Doctor is taken to central control, where he notices that here the drilling is far more advanced and that there are only about three-and-a-half hours to go before penetration. Here he meets Petra and Stahlman, both different – Petra with her hair in a bun and Stahlman without a beard. Stahlman tells the Doctor that Sir Keith was killed in a car accident a few hours previously.

The Doctor notices that here, too, the computer has been sabotaged, and suggests a missing circuit, which Stahlman simply uses to prove that the Doctor was responsible. He is marched away by Benton. Greg Sutton tells Petra that emergency proceedings will be by-passed at the drill head if Stahlman has his way, but she simply warns him not to be overfamiliar with her and that there will be no crisis.

Petra does tell Stahlman that all safety levels have now been exceeded, but he says he will not decelerate drilling. Once she has gone, he looks at his hand – now infected with black hair.

In the Brigade Leader's office, the Doctor learns that England is a republic, the royal family having been executed. Section Leader Shaw contacts the Brigade Leader to tell him that Central Records have no listing on the Doctor – officially he does not exist.

Section Leader Shaw tries to tell the Doctor that if he doesn't tell them the truth, he will have very little time left. The Doctor simply says that if the computer were working she'd realise that *everyone* there has very little time left.

In central control, reports are coming through about a leak at number two output pipe but Stahlman won't let Greg do anything about it until an alarm starts to shriek out. The Brigade Leader leaves the Doctor with Benton to make sure that the security forces will stop anyone from leaving the complex, which is staffed with slave labour. The Doctor seizes his chance and stuns Benton, and then goes off to try to repair the computer amidst all the confusion. He is busily trying to find a circuit when he looks up to see a recovered Benton pointing a gun at him. The Doctor tries to explain what he is doing but Benton just asks him if he will come quietly, or would prefer to be shot here and now.

EPISODE FOUR

Section Leader Shaw takes charge of the Doctor, who tries to stall her so that he can attempt to repair the computer. At first, she simply orders Benton to take him away but then, thinking there is nothing to lose, she lets him try. The computer is restored as Stahlman and Sutton appear.

Stahlman is furious that the Doctor has been allowed near the computer but a mutinous Greg wants to hear its findings. It tells them that the pressure and high temperature are overheating the velocity of the drill bit, and the only way to stop a disaster would be to reverse all systems. At first Stahlman will not contemplate the risk to his project, but the unearthly screeching from the drill head changes his mind for him. The Doctor is taken away as they put the reversal into operation.

In the Brigade Leader's office, Liz appeals to the Doctor to tell the truth. He reaffirms his story and she asks what this other Elizabeth Shaw is like. The Doctor asks if she ever considered becoming a scientist, and the Section Leader tells him she was qualified with a doctorate in the subject. The Doctor now appeals to her to use her mind.

Greg and Petra are working on the reversal. Petra tells him that he ought to curb his rebellious streak before he meets with an 'accident' at the hands of the state, but Greg says he doesn't want to become a zombie like everybody else. He asks Petra if she would care if he died, but she only tells him that she would regret the waste.

Section Leader Shaw tells the Doctor that the emergency is over, but he replies that while they persist in drilling, the emergency is still very much ahead. Stahlman tells Sutton meanwhile that as soon as possible drilling is to be accelerated, and that Sutton ought to watch his insolent behaviour. As he leaves, the screeching from the pipe seems to enter and take over his head.

The Doctor's first real interrogation has now begun, using all the tricks – bright lights, repeated questions and the rest of the works, until the Doctor is exhausted. He still sticks to his story however, and tries to break free from Benton's grip when he hears the sounds of the drilling being accelerated again.

The interrogation is immediately resumed until Stahlman comes in and demands to hear how it is progressing. The Doctor asks him why he is wearing gloves and if he would care to remove them. After a pause, Stahlman does just that, revealing his left hand to be bandaged – the result, he claims, of a burn. But the Doctor says it was an infection from the green liquid, a claim which infuriates Stahlman.

The Brigade Leader orders the Doctor to be take down to the cells. Stahlman berates the Leader for his poor leadership. Greg is at this very moment telling a worried Petra that he thinks the Director is a nut. Petra quells his words but does not rebuke him, which, Greg says, gives him hope.

As Benton escorts the Doctor into one of two iron-barred cells, the Time Lord remarks on how much he preferred the other Benton of his acquaintance. The Doctor is locked in without the prospect of any food. He asks about the occupant of the neighbouring cell, who is asleep under a blanket. Benton tells him they gave the prisoner a tranquilliser dart.

Section Leader Shaw now arrives to continue the interrogation. The Doctor is ordered to stand up, which he does most reluctantly, and the Section ▶

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◀ Leader tries to soft-talk the truth out of him. He persists in his story and the exasperated Elizabeth, who has developed a theory about the Doctor being some kind of political activist, leaves him on his own. The Doctor turns over to sleep, unaware that the prisoner in the next cell is stirring slightly. The prisoner's hand appears from underneath the blanket – it is more like a claw, covered in coarse, black hair.

Back in the world, the Doctor's absence is still unexplained. The Brigadier has had the whole complex searched to no avail. Sir Keith is planning to leave for London to see the Minister, who is an old friend of his. He warns a furious Stahlman of the recommendations he is going to make. The trouble with Sir Keith's scheme is that the Minister has been dazzled by Stahlman's promises of limitless free power. Sir Keith departs in subdued mood.

In the parallel world, the Doctor is now wide awake, as the creature in the next cell screeches through the bars at him. A sentry arrives and opens the door to deal with the animal-like prisoner but he is made short work of by the powerful beast. It then turns its attentions to the Doctor, bending the bars of the cell to get in to him. The Doctor uses the furniture in his cell to give him a quick diversion. Leaping out of the gap, he locks the cell and rushes off. The creature begins to break its way out. Minutes later Benton arrives, sees the situation and raises the alarm.

The Doctor makes his escape in the back of a van loaded with disaster suits – heavy protective clothing complete with full head masks. He dons one of these as the truck drives off. In central control, the atmosphere is tense. Penetration zero is approaching and everybody is nervous. The van carrying the Doctor stops and the back is opened by a soldier. Seeing the crowd of soldiers and technicians, the Doctor tries the bluff of handing out the suits. It works and hearing the countdown to penetration beginning, the Doctor slips unnoticed into central control.

Spotting the anomalous technician, the Brigade Leader summons the Doctor, who is reading with mounting horror the final computer print out. The Doctor rips off his mask and tries one last appeal but is quickly covered. The noise in the room is deafening – the Doctor says it is the sound of the planet screaming out its rage. Helpless to do any more, he has to listen to the countdown . . . five . . . four . . . three . . . two . . . one . . .

EPISODE FIVE

Penetration zero is reached and there is the sound of a tremendous explosion. The whole place shudders and the resulting panic is only contained by the Brigade Leader and his pistol. The Doctor and Sutton head for the drill head to try to contain the emergency, but the heat is ferocious – a factor Stahlman doesn't appear to mind. Slime is pouring out of the drill head and the Doctor and Sutton have just begun work when Stahlman clubs Greg down with a spanner.

A fight ensues between the Doctor and the Director, but the Director is now too powerful for his opponent. Only the recovered Greg's assistance allows the two to escape, leaving Stahlman in the virtual furnace. Rushing outside, the Doctor says that everyone must be got out from the drill head area. However, Petra points to the heat shield which has been operated from within and firmly sealed. Inside the closed off area the primordial shape of Stahlman is scooping up handfuls of the green slime and rubbing it into the faces of unconscious technicians.

The Brigade Leader reports that the complex has been deserted by many of its personnel, including his security forces. He also reports that there are massive seismic disturbances all over the country. The Doctor says there is no longer anywhere to run. There is no way in which they can cap the drill head now that it has pierced the earth's crust and eventually – in hours, days, or weeks – the whole Earth will return to a mass of gases just as it was millions of years ago.

This explanation is interrupted by a dreadful roar from the main entrance. It is the Doctor's former cell mate, and the only way he can be killed is with the cold pressure of a fire extinguisher. The Brigade Leader announces that no-one will be allowed to leave on pain of being shot – but the Doctor says that playing soldiers is futile now.

Petra is overcome by fear, and Greg grimly comforts her. The Doctor explains to Elizabeth and the Brigade Leader that he might be able to save the parallel world if he can get back via the TARDIS console – drilling there isn't as advanced. The Brigade Leader likes the sound of the console and decides to take a look at it.

He is not impressed by what he sees, however, and the Doctor has to use the last residual elements of power in the console to make a short-hop journey as proof. Having done this he is told by the Brigade Leader that he can use it to save all of them. The Doctor explains that only he can go, as the others belong here, but this is not accepted. The Brigade Leader says they are to return to central control.

Here, Petra hears a voice from the tannoy – it is Stahlman asking her to raise the security shield. Greg tells her not to, but the Brigade Leader orders her to do so, as he believes it is Stahlman. So it is, but changed into a Primord creature, resembling a werewolf, along with the infected technicians. In the ensuing fight, Benton is caught and changed as well. Finally, the survivors seek refuge in the Brigade Leader's office. Here, Elizabeth, Greg and Petra are agreeing to help the Doctor return to his world, when a claw smashes through the office window.

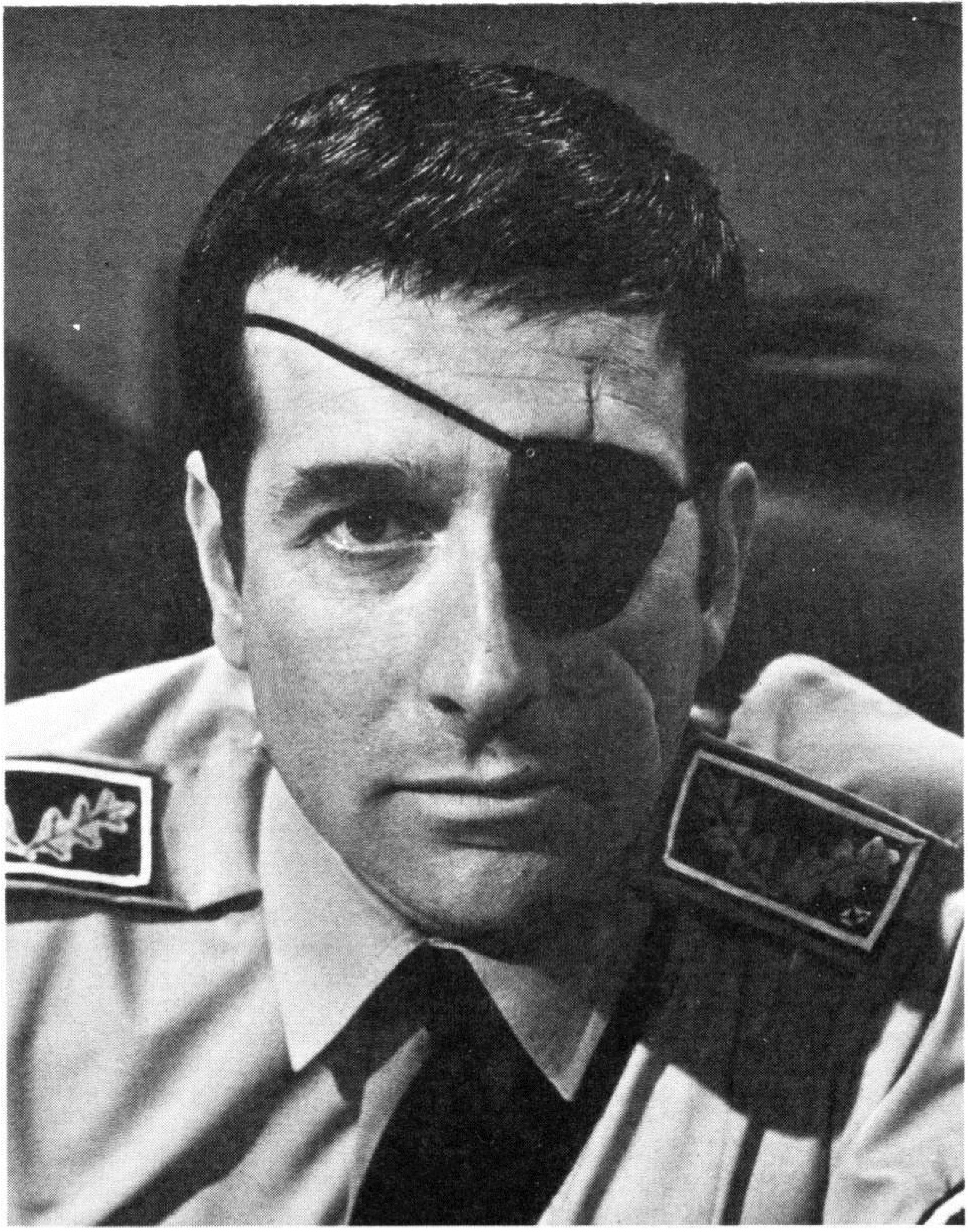
EPISODE SIX

The Brigade Leader ineffectively fires at the extended arm. The Doctor warns everyone not to touch it, and uses a fire extinguisher to get rid of it. He suggests a plan – channelling the reactor power into the console of the TARDIS – which might give him a chance to escape. Petra doubts there is enough power, due to the automatic shut down procedures, but thinks there might be a chance of reconnecting the supply. This involves working in main control and thus getting past the Primords. One extinguisher is not enough, but then Sutton remembers that he had connected a pipe to the coolant duct earlier – thus giving them one giant fire extinguisher.

They mount their attack and the creature who was once Stahlman is temporarily paralysed. The Doctor and Greg set to work, while the Brigade Leader accompanies Liz and Petra to the exit. They stumble outside and are horrified to see the whole of the sky is red and the atmosphere is just as hot as it is inside.

The Brigade Leader wants to move off, but the girls insist on waiting for the others.

In reply to Greg's query about what he will do if he gets back, the Doctor says he will find someone who will listen before it's too late – Sir Keith might be dead in this world but not necessarily in its parallel. They finish the connections and fight their way from the control area to the others.



The Brigade Leader in the other world.

Inside, Stahlman is beginning to recover.

Bessie takes them all to the nuclear reactor. There work starts as the distant sound of several earthquakes can be detected. Stahlman and his fellow Primords begin to make their way out of the confines of the complex into the open air.

In the switch room, Petra is frantically working at the controls watched by the Brigade Leader and Liz. The Leader says that when the time comes, the Doctor will have no choice but to take them and indicates his revolver. Greg helps the Doctor drive Bessie into the hut, while the Brigade Leader cracks up more and more with the thought of his own demise. He says that the Doctor must either take them all or he will die himself.

Greg tells the Doctor that all this work had better not be in vain and that if the Doctor does get back he'd better stop the drilling in time. Petra thinks she has finished, but as nothing happens she says she will have to check all her wiring again. The Doctor and Greg wait patiently, aware that time is running out.

The drill head itself explodes and then the Stahlman mutant appears in the doorway of the switch room. Under covering fire from his revolver, the Brigade Leader and the girls rush from the room, leaving the mutant in a heap on the floor. They run to the hut, avoiding the other mutants on the way. On the declaration that they have failed, the Brigade Leader gives in to hysteria and attacks Sutton. At this Petra goes back to try again.

Sutton follows her and arriving to find her desperately at work, is just in time to stop another attack from the mutant, which he deals with once and for all. Back in the hut, power begins to come through, while the Brigade Leader reloads his gun. Petra and Greg arrive and the Doctor is about to go, when the Brigade Leader tries to force him to take them all. The Doctor says he literally can't, and Elizabeth shoots the Brigade Leader.

Seizing his chance, the Doctor operates the console but he says there isn't enough power. Greg, Petra and Elizabeth turn to face a mountainous wall of lava heading for the hut. The Inferno has finally caught up with them.

EPISODE SEVEN

The power comes through just in time and the Doctor vanishes. Liz is in the hut when the Doctor and Bessie return to the present. She is frightened at his unconscious state but relieved to see him. She gets Benton to send for the Brigadier.

Central control is seething with people – there are only three hours or so to go until penetration zero. Indeed, Stahlman is trying to tell Petra that acceleration is still necessary. Sutton is outraged when he hears that all safety limits are now to be overturned. He and Petra together try to reason with Stahlman, but he won't hear of any decrease in the drilling rate – he is also acting more and more peculiarly, which worries Petra.

Over in the hut, the Doctor has been placed on a camp-bed. Liz is telling a concerned Brigadier that although both the Doctor's hearts are beating as normal, he seems to have sunk into some sort of self-protective coma. Nothing is going well – even Sir Keith has vanished and try as he might, Greg cannot get Stahlman to see reason.

Petra is worried about Greg, who is now contemplating leaving. The drill head is starting to show signs of the green slime oozing from the flanges. Suddenly, the alarms go off. The Brigadier announces that number two output pipe has blown, which brings the Doctor round, but only momentarily. Liz returns to central control after the Doctor has muttered, "Reverse all systems." She suggests this and after initial opposition it is put into effect successfully. Stahlman realises even Petra is no longer behind him.

The Doctor comes round to find himself looking up at the Brigadier and Liz. He tells them vaguely what has happened and learns that all is not yet too late. At this moment, Sir Keith arrives, his arm in a sling. Stahlman had bribed his chauffeur to lead him on a wild goose chase and the car crashed.

The Doctor rushes off to central control saying he knows what will happen as he has seen it all – uncertainly, his friends follow him. In central control, Stahlman is furious to see the Doctor and Sir Keith back. The Doctor, unable to control his sense of hysteria, starts to smash a control panel and is immobilised by the Brigadier's men. The Brigadier orders him to be taken to the sick bay but as he is led out, he tells Liz to repair the computer with a new circuit. Sir Keith tells Stahlman there is to be an enquiry, which the Professor says he doesn't mind as long as the Earth's crust is penetrated. He complains to Petra of being cold, although she is sweating and then the strange ▶

◀ screeching sound begins to fill his ears.

Ordering all the technicians out of the drill head area, Stahlman closes the heat shield. The Doctor, meanwhile, immobilises his escort with some aikido and then rushes out, but not before he has had to deal again with the Bromley mutant.

Inside the drill area, Stahlman rips off his gloves and begins to cover himself with green slime from the pipe. Petra and Greg are listening in horror to the bestial sounds coming from within, when Liz announces that the repaired computer advises that they stop drilling at once.

There are only two minutes to go. Sir Keith can't decide – and then the security shield begins to come up. The Doctor and the others watch as the Stahlman mutant roars out. Sutton and the Doctor dispose of it, using fire extinguishers. The shut down order is given immediately, but the drill will continue automatically for a few minutes unless the Doctor and Sutton can cut the automatic power. With thirty-five seconds to go until penetration zero they manage it. Sir Keith agrees that orders will be given to fill the shaft in.

The Doctor is working in his hut when Liz, the Brigadier and Sir Keith arrive. Sir Keith brings the good news that the whole project has now officially been abandoned. Everyone is leaving – including Petra and Greg, who went together early that morning. With this good news the Doctor announces that he too is off. There is a squabble and the Doctor tells the Brigadier that sometimes he behaves like his other self.

Dismayed, the Brigadier and Liz watch him take off, only to return through the gates a few minutes later, covered in rubbish – his test flight had taken him as far as the rubbish tip and he now needs the Brigadier's help to retrieve the TARDIS console. Liz and the Brigadier can't help smiling at the crestfallen expression of the man who has just saved the world.

◆

INFERNO starred **Jon Pertwee** with **Nicholas Courtney, Caroline John** and **John Levene.** With guest stars **Olaf Pooley** (Stahlman), **Christopher Benjamin** (Sir Keith), **Sheila Dunn** (Petra Williams), **Derek Newark** (Greg Sutton).

fact file

THE ORIGINS

Inferno was the first story to come directly from the working partnership of Terrance Dicks and Barry Letts. Dicks contacted writer Don Houghton (who had given him one of his earliest breaks working on *Crossroads*,) asking for a four-part story.

Houghton promptly came back with an idea which he called *Project Inferno* after Dicks had suggested the initial idea of basing the script around some sort of drilling operation. Houghton's actual inspiration came after he had read about a 'Mole hole' project in a science journal, which entailed digging into the Earth's crust deeper than had ever been attempted before to find out more about its composition.

Thus the earliest version of Houghton's story was titled *The Mo-hole Project.* When Barry Letts decided that the story had to be extended to seven episodes, it was he who added the alternative world plot, although the Primords, the green slime and the volcanic eruption of the story's conclusion were all in Houghton's four-part original.

Letts claims that Douglas Camfield had already been contracted to direct a story for the Seventh Season when he had arrived as producer, although this may be a case of faulty memory. As it was, Camfield had completed only the filming and the first studio session when he collapsed in rehearsal with the first signs of a fatal heart ailment.

Barry Letts had no alternative but to step in and take over, saying: "I used Douggie's own camera script for the impending studio session but my own for the remaining ones. It was a very fraught time, particularly for Douggie's wife, Sheila Dunn, who he had cast in the serial. I made mistakes in the direction which were unusual for me and which I had to correct in the post production."

Of the finished result, Douglas Camfield was, years later, quoted as saying: "We're talking about the end of the world here. Armageddon! It has to be shown to be totally sinister and grim. I wanted darkness and shadows. My original plan was to direct *Doctor Who*'s first nightmare – the sort of thing the Doctor would dream about during a bad night.

"We had volcanic eruptions beneath the U.K. and werewolves parading about the place. That sort of thing has to be frightening and it can only be made frightening if we create the right atmosphere. If it's lit too brightly then the mood is watered down and the story loses a lot of its impact. And I felt that much of *Inferno* was too bright."

THE FILMING

Inferno was filmed on location at the Berry Wiggins oil refining and bitumen manufacture plant in Rochester, Kent, with four days allowed to shoot a vast amount of footage. Work started on the 31st March and went on to the 3rd April. The following week from the 6th to 8th April the team moved to film inserts in the BBC's Ealing studios, including cut-aways of the reactor, the Doctor's between-world flights and the disappearance of Bessie at the end of one of the episodes. After this there were two days of dubbing before rehearsals started for the studio sessions, which were completed on May 29th.

Episodes one to six were recorded at studio three, Television Centre, while part seven went before the cameras in TC studio six. Because of the size of the reactor room set, this limited space for the rest of the story and meant that some scenes were recorded out of order. Others, like those set in Sir Keith's car, were taped using a simple cut-away (one-walled) set.

Also, to avoid unnecessary costume changes, where possible, scenes were recorded with the actors either in their normal costumes or in their parallel world clothing, thus saving considerable time. Coloured filters were used over the cameras on location to indicate the end of the world, while the onslaught of the volcanic lava was achieved by C.S.O. To indicate the splitting of scenes between the worlds, a glitter ball effect was used, with the spinning accompanied by a sound effect and the camera going in, then out of focus.

THE CAST

Problems were experienced with Olaf Pooley, cast as Professor Stahlman, when he refused to submit to the full Primord make-up, which largely consisted of a latex face and had pieces adorned with fur, and fitted fangs!

Caroline John's wig differed from location to studio – an example of the effect that Camfield's absence had on the show. The 'big brother'-style picture seen in the parallel world actually featured the BBC's head of visual effects, Jack Kine, an amusing 'in' joke.

The rest of the cast included Derek Newark, who appeared in the very first *Who* story, *An Unearthly Child,* as Greg Sutton.

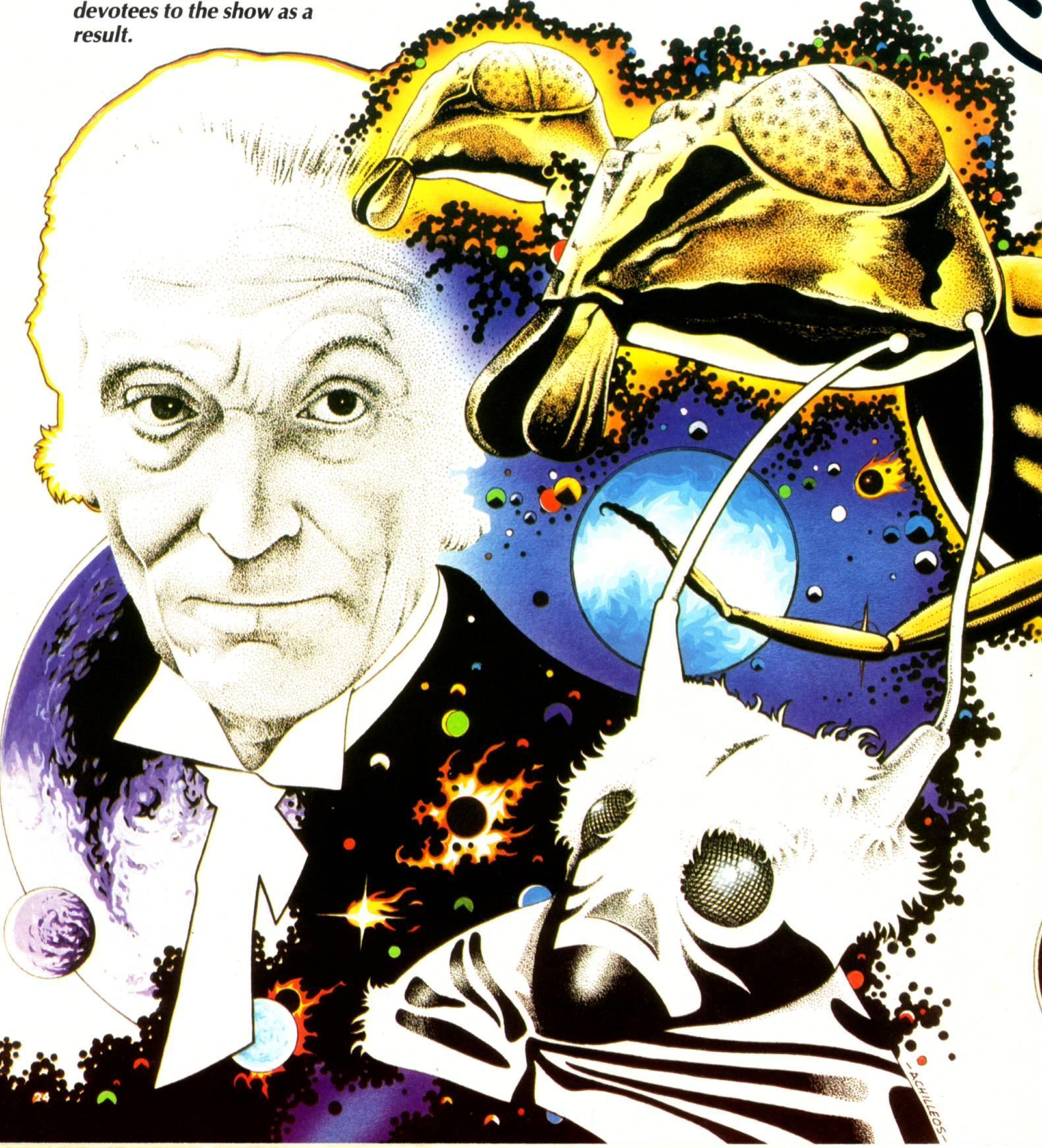
Other cast members, like Walter Randall and Iain Fairbairn, were members of a kind of Douglas Camfield 'rep' group, who appeared in virtually all his *Who*s.

By the conclusion of production on *Inferno, Doctor Who*'s future was assured. It did however, witness the departure of Caroline John, without a proper leaving scene; a rare omission. In 1984, Terrance Dicks finally produced the excellent novelisation of this excellent story.

Chris

Chris Achilleos is the Doctor Who *artist to many fans of the series. Part of the success of the first Target book releases can be attributed to his exciting and varied visuals, summing up as they did the spirit of the programme itself, and introducing legions of new devotees to the show as a result.*

Chris has moved on from the world of Doctor Who *now, although a portfolio of some of the best of his* Who *related artwork is being published by Titan Books. Recently, he spoke to Richard Marson about his work and plans for the future.*



Achilleos interview

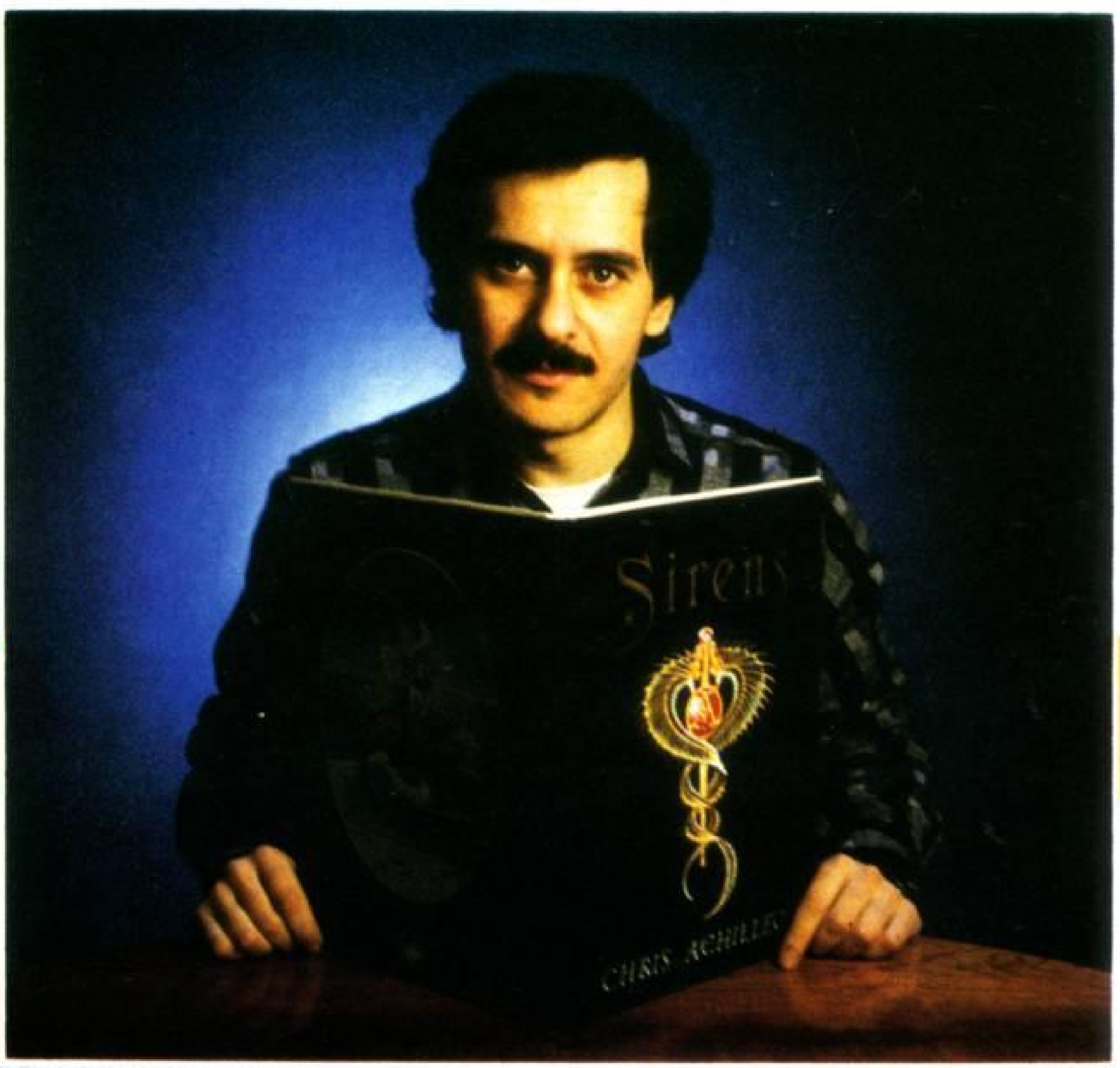
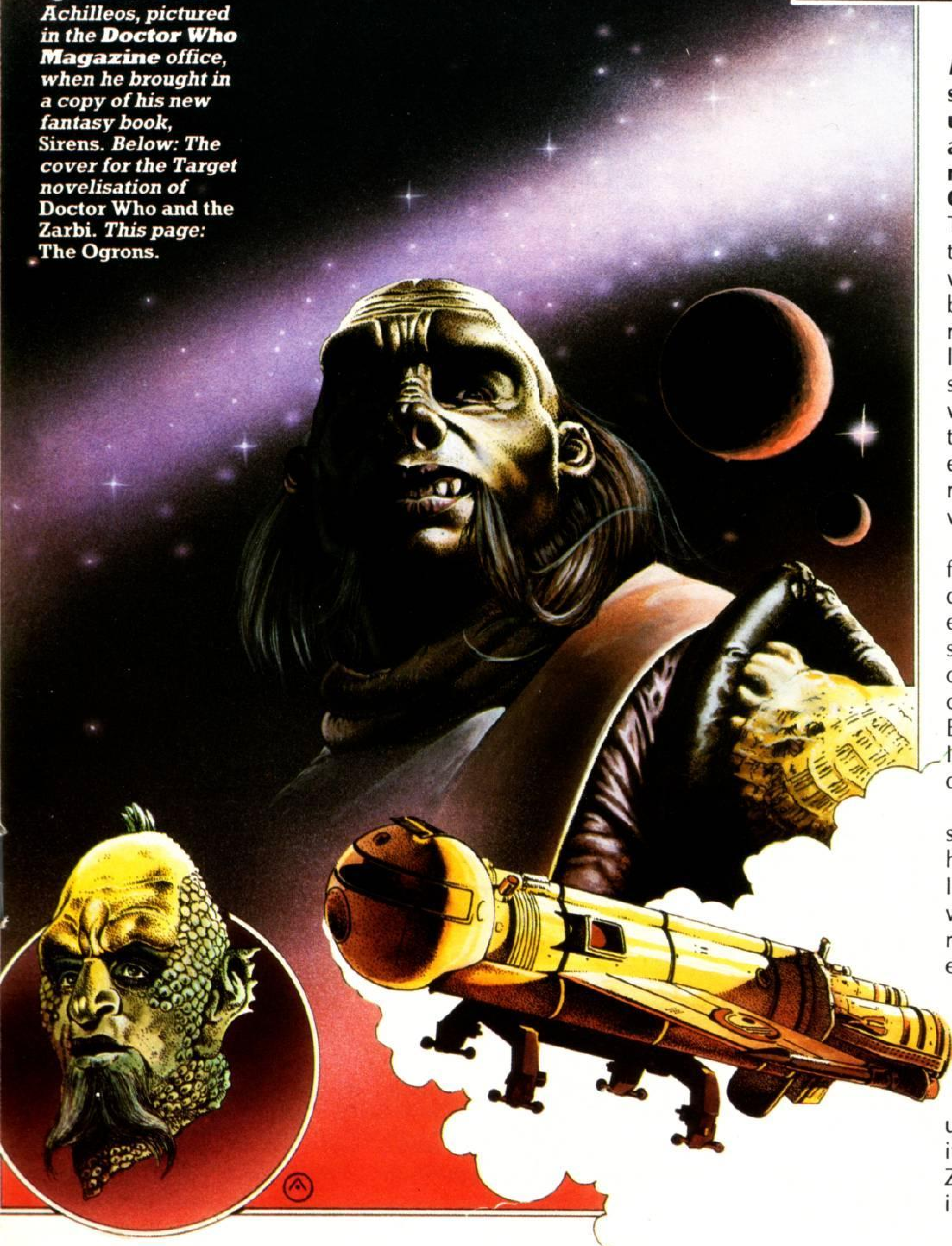


Photo – Steve Cook

● *Above: Chris Achilleos, pictured in the* **Doctor Who Magazine** *office, when he brought in a copy of his new fantasy book,* Sirens. *Below: The cover for the Target novelisation of* Doctor Who and the Zarbi. *This page:* The Ogrons.



***Doctor Who Magazine:* When you started the book covers, what did you use as reference – did you have access to tapes, or to the book manuscript?**

Chris Achilleos: By no means, no. There was certainly no such thing as tapes around in those days. Viewing would have taken far too long and besides, it was really before video recorders were in everyday use. I was lucky because I had watched the series from the very first, black and white days, with William Hartnell as the Doctor, so that a lot of the stories I either remembered straight away or remembered once I saw the BBC's visual reference material.

I do remember having no reference for the Zarbi creatures and so I had to develop my own giant ants. Then the editor screamed blue murder and said, 'No, no, we have to stick to the originals,' which was quite right of course, and something which the BBC has always been very firm about. I agreed with the editor that I should draw the monsters accurately.

Occasionally I would also receive a synopsis of the story which might have given me ideas, and most of all, I relied upon BBC stills. In those days, we could go and select our own reference which was excellent, but even that was depending on what the BBC actually had. I remember going in for *The Loch Ness Monster* book cover, to find they only had a close-up of Tom Baker, though I was also given some interesting, but unusable polaroids of the monster itself and the spaceship with the Zygon creatures, which just didn't inspire me at all. ▶

Chris Achilleos interview

Has portraying the Doctor's features accurately caused any problems for you?
Yes, though I've only had to attempt Davison once, who I would say is possibly the blandest to look at and therefore the most difficult to capture. It's also a problem if you don't find anything exciting about the relevant Doctor and Peter Davison's version was the one I liked the least, by a long way.

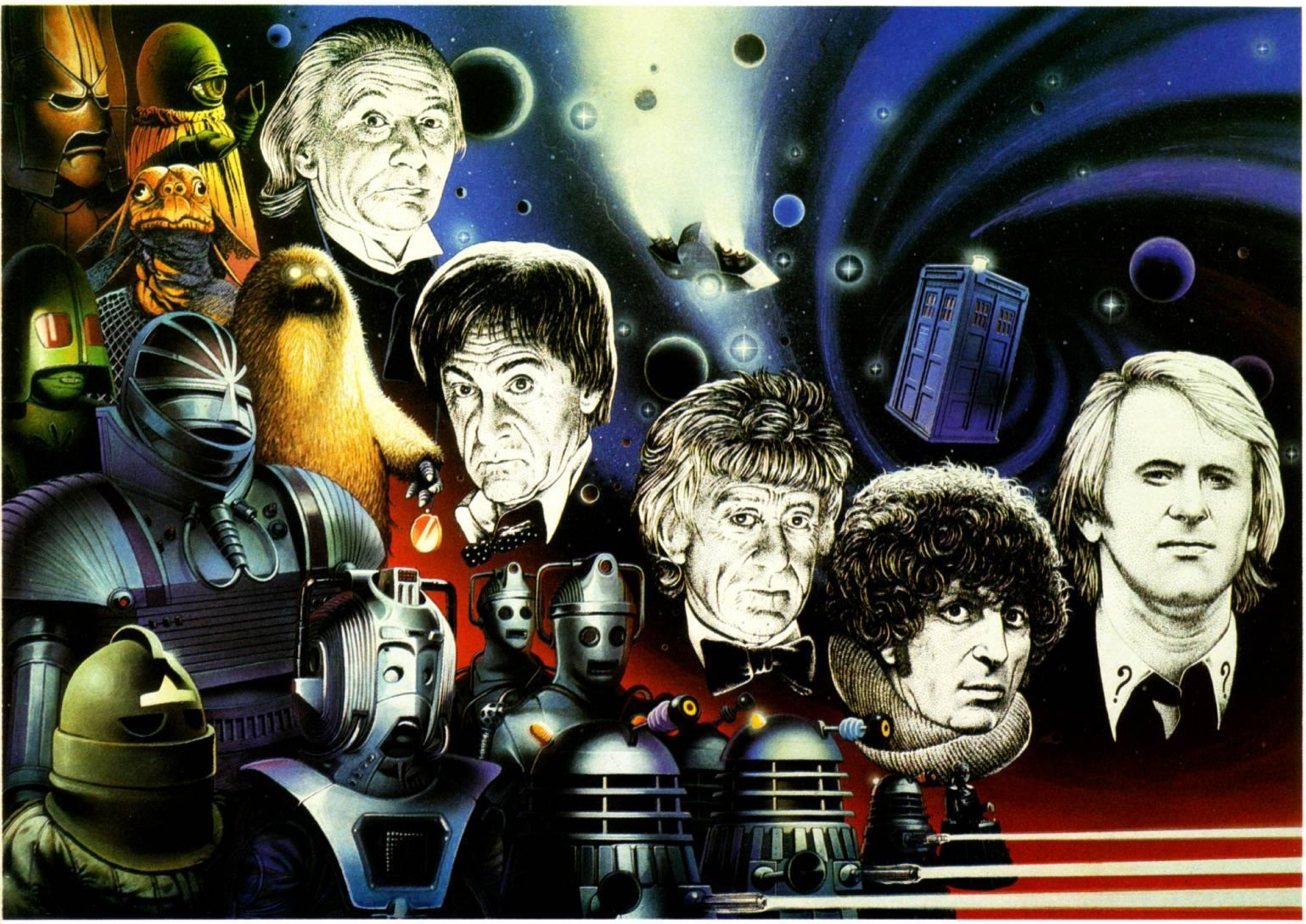
Tom Baker was good to do, although all that hair was a bit of a trial to get right. His scarf was what artistically attracted me to his Doctor and I used the scarf motif in several of my favourite covers.

Patrick Troughton was the easiest to draw, because there is a lot of character to latch on to in his face, and so it was just a question of using what one was really being given on a plate.

Photo – Steve Cook

How long did it take for you to produce each cover?
Well, it ended up that I was doing one a month, which is an incredible weight for anyone, particularly when I didn't want to end up doing just *Doctor Who* stuff – there were and are a lot of other areas I wanted to be involved in and I was having to turn down work because I was so snowed under with my W. H. Allen commitments.

The other strain of that kind of schedule was that I began to run out of interesting and different ways of presenting covers. There is a limit to



the amount one can come up with, especially with limited reference material, too, and just as a boring cover would harm sales and turn away potential readers, so it wasn't doing my career satisfaction much good, either. The word that really summed the whole job up is bother – how much could I be bothered to turn in what I fairly considered to be the best that I could do. The money is certainly not all of it and I would never take on any commission if I thought it was just for the cheque at the end of it all.

Do you have a favourite cover?
There were several that I liked, and the reasons often had to do with how they were printed and not just the concept behind the illustration. I liked the one I did with the Ogrons on the cover, because I thought the image was very powerful and that these head and shoulders shots of the creatures were very powerful to look at. I liked *The Ark in Space* cover, too, which highlighted the monster well, I thought, and which got us away from too many Doctor only covers. The colours weren't too bright on that, either – another reason why I'm fond of the *Genesis of the Daleks* cover, which enabled me to use that great Davros character. After a while I took the decision to leave the Doctor's face off the novel covers, as I had already experimented with enlarging the monsters, and using the Doctor's head larger and felt we could try leaving him out.

In 1983 you were commissioned to provide a special cover for a limited edition about *The Making of The Five Doctors*. Tell us how that came about.
David Howe of the *Doctor Who Appreciation Society* phoned me up and said if I would like to do this special piece of artwork, he would very much like to commission it. After a bit, amazed that anyone should remember my work, as a lot of it had been rejacketed, I agreed. David had no reference material, so I suggested that rather than illustrating the story, we go for the anniversary aspect and depict the Five Doctors. Then the idea developed that we should do it as a limited edition print.

So tell us something about the Portfolio and what it actually contains.
It consists of five prints, four of which will be reprints of the book covers I did. The fifth print will be a portrait of Tom Baker in the part. It's all being done via the BBC, and the printing quality should be good, as well as the thing being released on good quality paper.

The Portfolio came about because I was made aware that my artwork did seem to be popular and that there was a market for it, other than keeping it gathering dust in old drawers. If the first Portfolio is a success, it will become the first of a series, to cover all the Doctors, with the next probably being Jon Pertwee. The format will stay the same, though each Doctor portrait should be an entirely new piece of work. I hope that this will answer some of the demand which has been expressed.

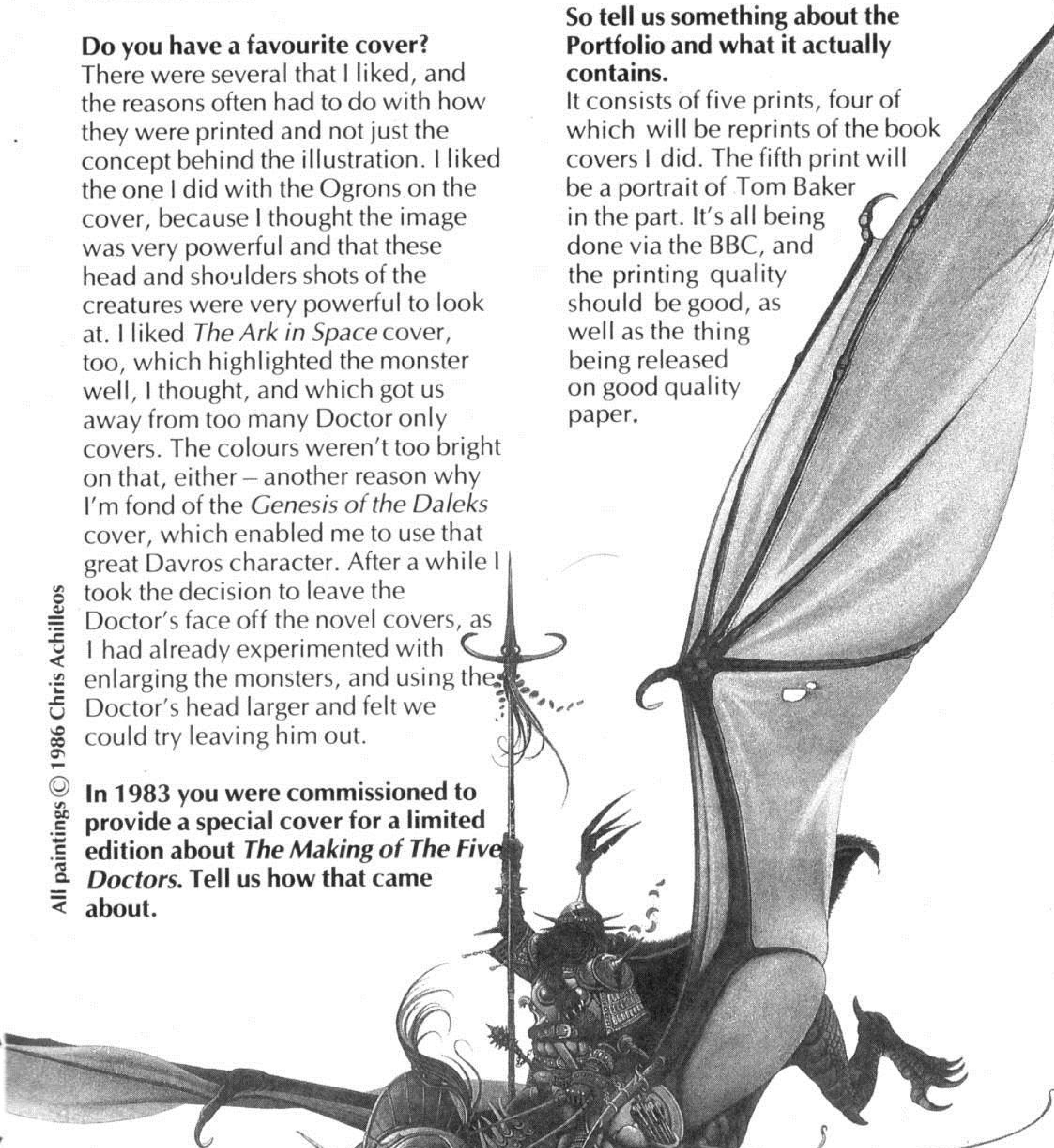
What about other current publishing ventures?
My second fantasy collection, called *Sirens*, is coming out this month. It's published by Dragon's World, who also published my first fantasy collection, *Beauty And The Beast*, in 1978. *Sirens* which was compiled and designed by me, with certain limitations, contains a section on *Doctor Who* and *Star Trek*. I couldn't put in any of my graphic illustrations, which are mainly advertising work and company brochures.

I am normally a commercial illustrator, rather than an 'artist', and so I don't often get the chance to do what I really want. That is why I took the chance to do the illustration on the back of *Sirens* called *The Sirens' Remorse*, from which the title of the book is taken.

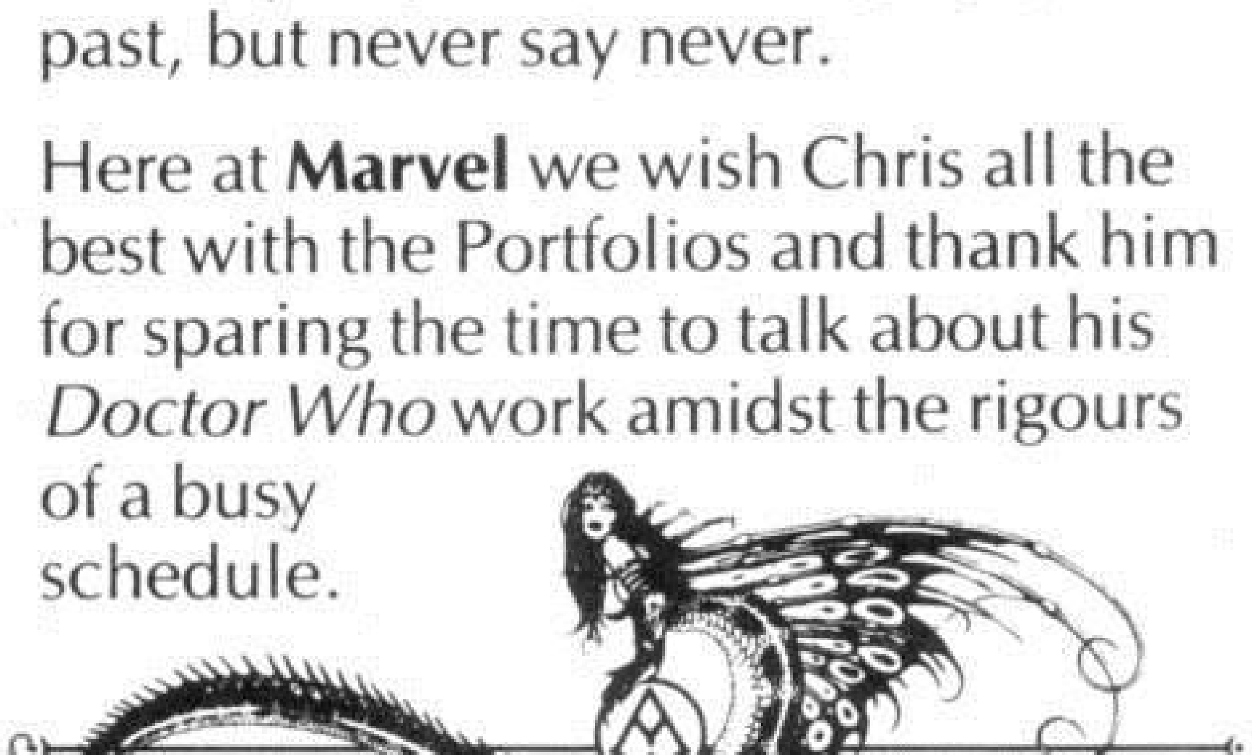
Finally, then, would you consider a return to the world of novelizations, even if on a one-off basis?
Probably never. I have a lot of other work to do and I really think of my *Doctor Who* work, which Frank Bellamy inspired, to be largely in the past, but never say never.

Here at **Marvel** we wish Chris all the best with the Portfolios and thank him for sparing the time to talk about his *Doctor Who* work amidst the rigours of a busy schedule.

All paintings © 1986 Chris Achilleos



● ***Above left: Chris with a portrait of Tom Baker, created specially for the Portfolio. Below: The anniversary illustration for*** **The Five Doctors.** ***This picture: One of Chris' non-*** **Who** ***illustrations*** **'The Dark Rider'** ***(from*** **Lord of the Rings).**



Portfolio No. 1 *by Chris Achilleos is published by Titan Books Ltd., (£3.95; US$7.95, CAN $11.25). It is distributed by Titan and available through all good bookshops and specialist stores.*

Sirens *is published by Dragon's World (hardback version £11.95, soft cover £7.95) and is also available from good bookshops and specialist stores.*

PHOENIX ASSOCIATION
PRESENTS
CYBERCON

RENOLD THEATRE, UMIST, MANCHESTER - 16TH & 17TH AUGUST 1986

GUESTS

David Banks - Michael Briant - Peter Bryant - Nicholas Courtney - Gary Downie
Pat Gorman - Mark Hardy - Frazer Hines - Innes Lloyd - Ian Marter - Philip Martin
Dick Mills - Victor Pemberton - Nigel Robinson - Roy Skelton - Andrew Skilleter
Stephen Thorn - Deborah Watling - Adrian Wrigglesford
and more confirmations to follow

The people behind the PHOENIX ASSOCIATION have established themselves as Britain's premier convention specialists. Previous triumphs include the massive PanoptiCon VI at Brighton last July (organised on behalf of the DWAS), and the more recent success of the Genesis Convention in Manchester has been well documented in fan publications.

We hope that our packed programme will attract people of all ages to CYBERCON. There should be over 20 guests present, besides plenty of visual material and a full range of Doctor Who related fan material and merchandise. (Dealers and fanzine editors who have yet to book space, please contact the Registra-tion Office, enclosing a s.a.e.) There will be opportunities to meet the guests to obtain autographs and chat informally and, hopefully, we will be able to present a cabaret on the Saturday evening.

You will be astounded at the quality of sound and vision at the Renold Theatre - probably the most ideal convention venue in the country. There is a cafeteria and bar at the venue, which is less than 10 minutes' walk from the British Rail Piccadilly Station and National Coach Station. There is ample car-parking space nearby.

Accommodation is available on site and we have negotiated a very attractive offer of bed, breakfast and evening meal inclusive of only £13.00! Details of this and of concessionary British Rail fares will be sent with your Registration Confirmation.

We are experienced in catering for youngsters and will be pleased to answer any queries on receipt of a s.a.e.

PHOENIX is a private club and membership is required in order to attend functions. Membership to the association holds many advantages, such as reduced entry to the events and two Newsletters a year keeping you up-to-date on PHOENIX events and other projects. Membership costs a nominal £1.00, which covers the production of the Newsletters and your membership card. Membership is included in the Registration Fee, therefore existing members should deduct £1.00.

BLOCK BOOKINGS: IF FIVE, OR MORE, TWO-DAY BOOKINGS ARE SUBMITTED TOGETHER, £1.00 PER PERSON MAY BE DEDUCTED.

PROCEEDS IN AID OF THE FOUNDATION FOR THE STUDY OF INFANT MORTALITY

I wish to register for CYBERCON and enclose a cheque/Postal Order for £ made payable to PHOENIX ASSOCIATION (which includes/excludes £1.00 membership) together with two SAEs (9" x 6½") for confirmation of registration and update information.

You may reserve your registration with a £5.00 non-refundable deposit, balance payable by the closing date of 1st August 1986. Please tick the box relevant to the days you will be attending:

Saturday & Sunday 16th & 17th August (£19.95)	Saturday only 16th August (£12.95)	Sunday only 17th August (£12.00)
☐	☐	☐

NAME:...

ADDRESS:..

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Please send the completed form to:

PHOENIX REGISTRATION OFFICE
31 BIRDHILL AVENUE
READING RG2 7JT

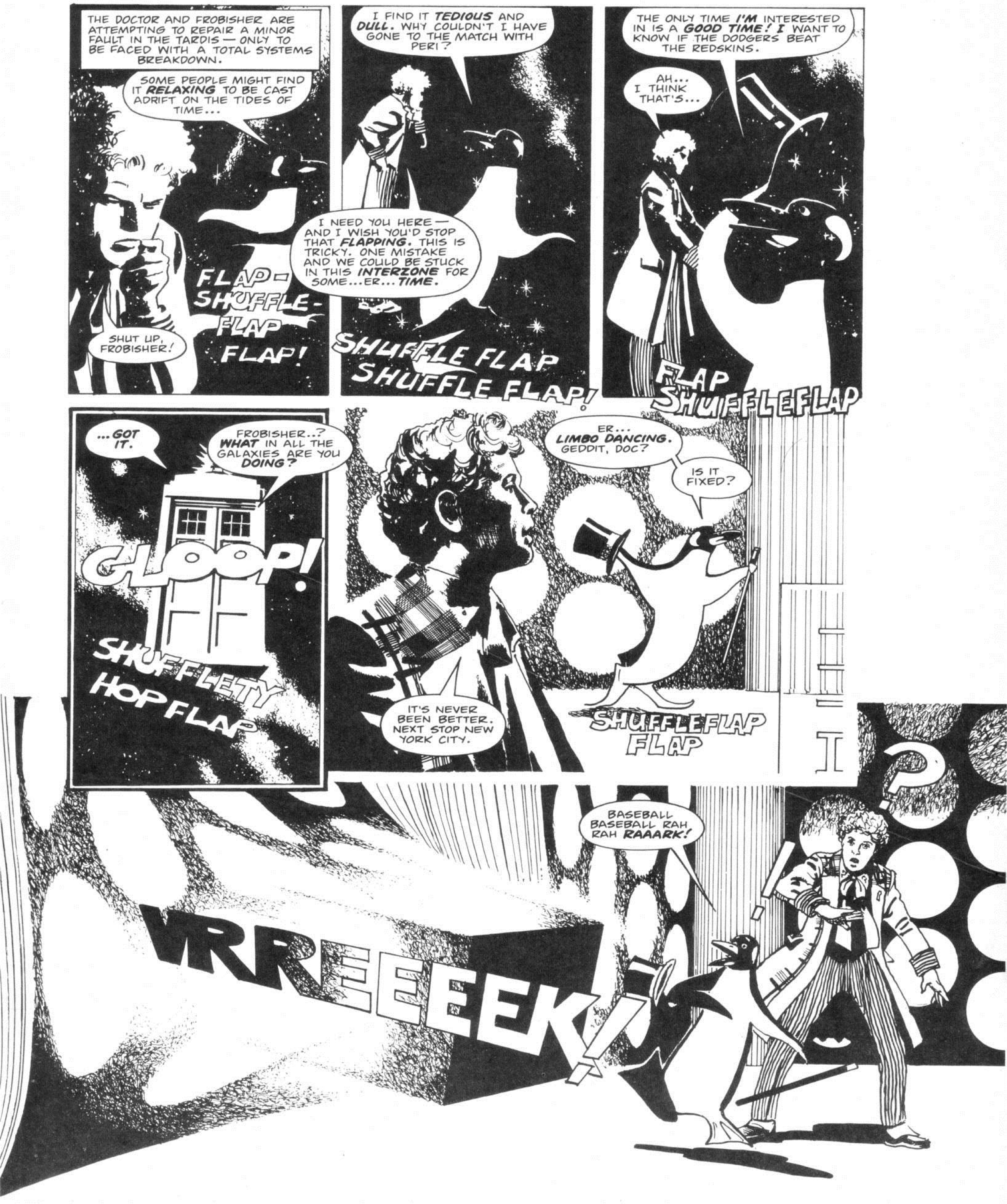
	m

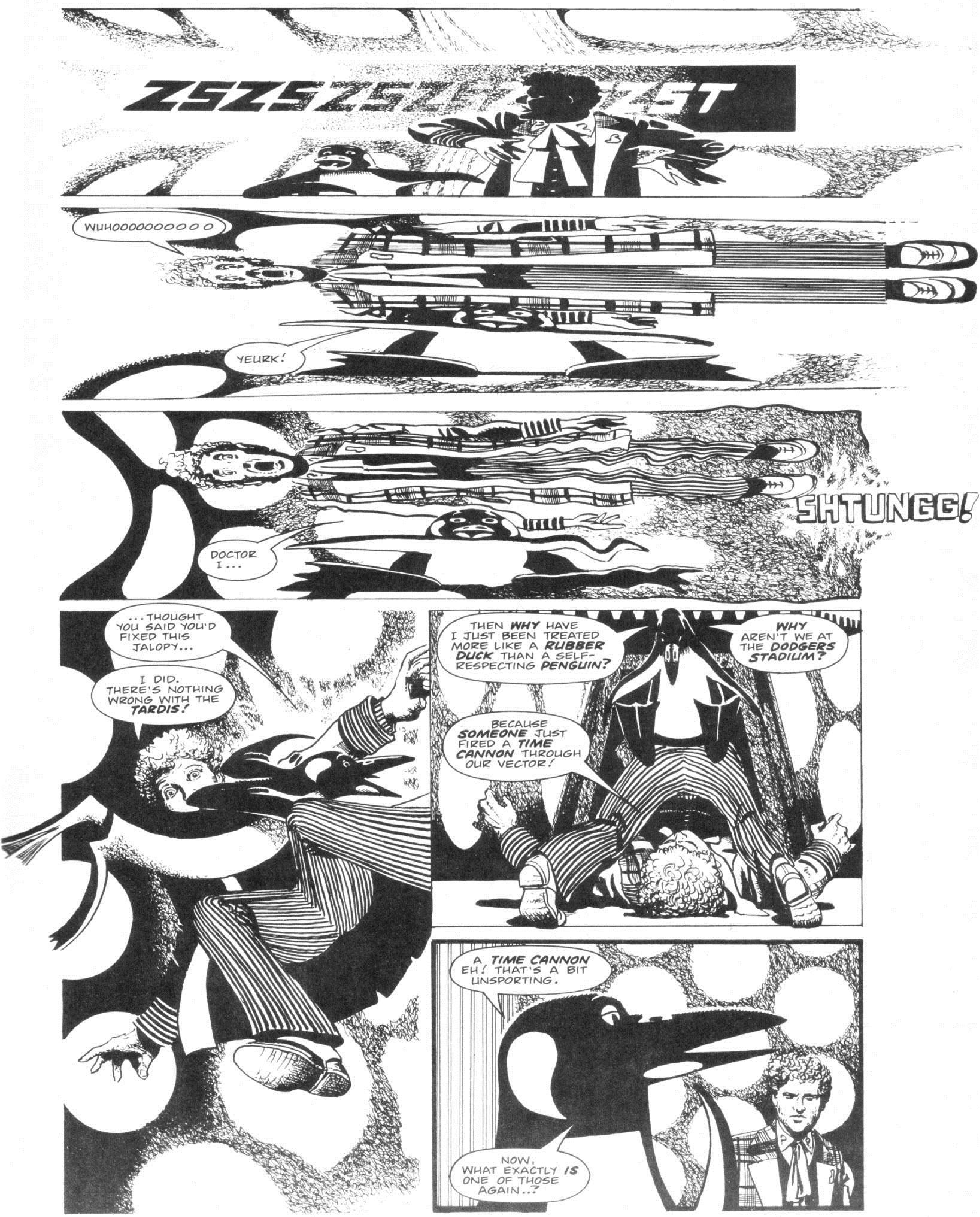
TIME BOMB

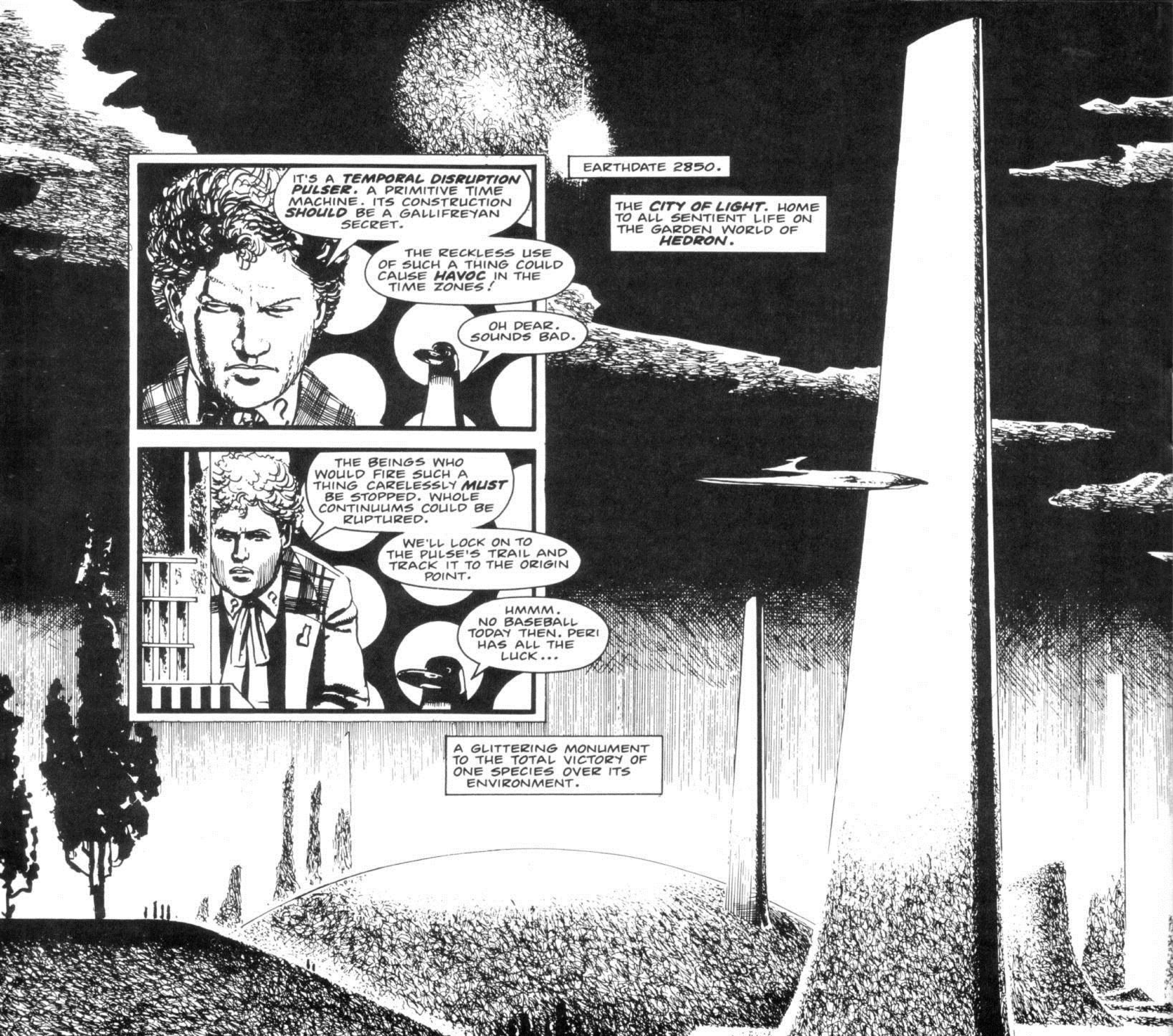
EPISODE ONE

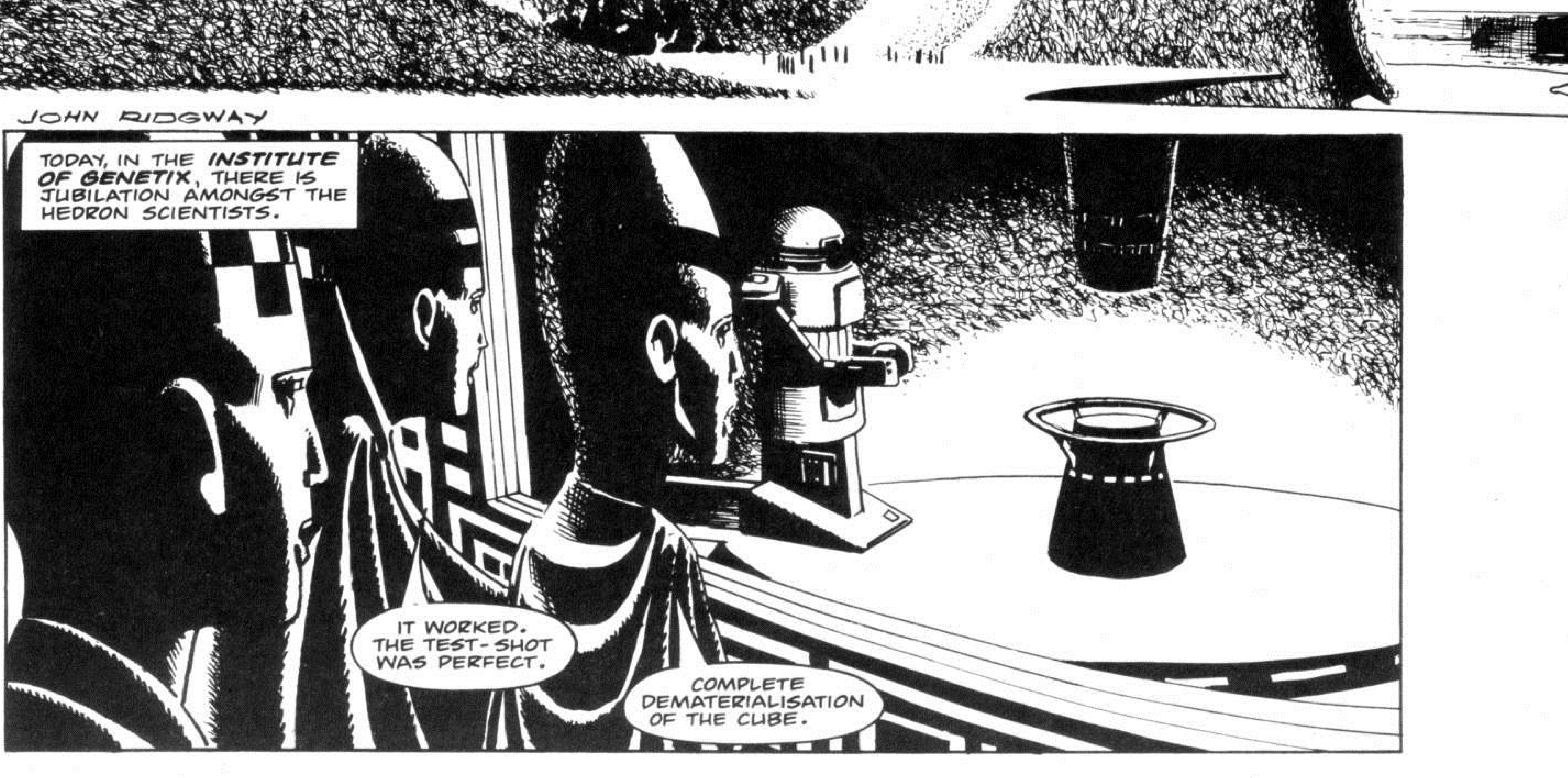
EARTHDATE 2750.
FOR MORE THAN A CENTURY THE **ARROW OF RIGHTEOUSNESS** HAS BORNE THE **PILGRIM BROTHERHOOD OF SEEKERS** ON THEIR HOLY JOURNEY.
AND STILL ANOTHER HUNDRED YEARS OF STAR-LANCED, BLACK OBLIVION MUST PASS BEFORE IT BRINGS THEM TO THEIR SACRED GOAL.
ON BOARD THIS ARK THE PILGRIMS LINE THE **CATHEDRAL OF THE FIRMAMENT** IN FROZEN MEDITATION...
THEIRS IS A TRAJECTORY OF FAITH, AN INTER-STELLAR COURSE PLOTTED BY THE MYSTIC DIVINATION AND NUMEROLOGY OF THEIR ORDER.
THEIR THOUGHTS ARE ONE. THEIR AIM IS TRUE. THEIR DESTINATION — HEAVEN.
COLD NOW, THEY TRAVEL ON — SECURE IN THE KNOWLEDGE OF ARRIVAL IN THE WARM ARMS OF **THE CREATOR.**
C'MON, DOC, PLUG IT IN. THIS IS A BIT SPOOKY.

SCRIPT: **JAMIE DELANO.**
ART: **JOHN RIDGWAY.**
LETTERS: **ANNIE HALFACREE.**
EDITOR: **SHEILA CRANNA.**


THE DOCTOR AND FROBISHER ARE ATTEMPTING TO REPAIR A MINOR FAULT IN THE TARDIS — ONLY TO BE FACED WITH A TOTAL SYSTEMS BREAKDOWN.
SOME PEOPLE MIGHT FIND IT RELAXING TO BE CAST ADRIFT ON THE TIDES OF TIME...
FLAP-SHUFFLE-FLAP
SHUT UP, FROBISHER!
FLAP!
I FIND IT TEDIOUS AND DULL. WHY COULDN'T I HAVE GONE TO THE MATCH WITH PERI?
I NEED YOU HERE — AND I WISH YOU'D STOP THAT FLAPPING. THIS IS TRICKY. ONE MISTAKE AND WE COULD BE STUCK IN THIS INTERZONE FOR SOME...ER...TIME.
SHUFFLE FLAP SHUFFLE FLAP!
THE ONLY TIME I'M INTERESTED IN IS A GOOD TIME! I WANT TO KNOW IF THE DODGERS BEAT THE REDSKINS.
AH... I THINK THAT'S...
FLAP SHUFFLEFLAP
...GOT IT.
FROBISHER..? WHAT IN ALL THE GALAXIES ARE YOU DOING?
GLOOP!
SHUFFLETY HOP FLAP
ER... LIMBO DANCING. GEDDIT, DOC?
IS IT FIXED?
IT'S NEVER BEEN BETTER. NEXT STOP NEW YORK CITY.
SHUFFLEFLAP FLAP
BASEBALL BASEBALL RAH RAH RAAARK!
VRREEEEK!


ZSZSZSZSZSZST
WUHOOOOOOOOOO O
YEURK!
SHTUNGG!
DOCTOR I...
...THOUGHT YOU SAID YOU'D FIXED THIS JALOPY...
I DID. THERE'S NOTHING WRONG WITH THE **TARDIS!**
THEN **WHY** HAVE I JUST BEEN TREATED MORE LIKE A **RUBBER DUCK** THAN A SELF-RESPECTING **PENGUIN?**
WHY AREN'T WE AT THE **DODGERS STADIUM?**
BECAUSE **SOMEONE** JUST FIRED A **TIME CANNON** THROUGH OUR VECTOR!
A **TIME CANNON** EH! THAT'S A BIT UNSPORTING.
NOW, WHAT EXACTLY **IS** ONE OF THOSE AGAIN..?


IT'S A **TEMPORAL DISRUPTION PULSER**. A PRIMITIVE TIME MACHINE. ITS CONSTRUCTION **SHOULD** BE A GALLIFREYAN SECRET.
THE RECKLESS USE OF SUCH A THING COULD CAUSE **HAVOC** IN THE TIME ZONES!
OH DEAR. SOUNDS BAD.
EARTHDATE 2850.
THE **CITY OF LIGHT**. HOME TO ALL SENTIENT LIFE ON THE GARDEN WORLD OF **HEDRON**.
THE BEINGS WHO WOULD FIRE SUCH A THING CARELESSLY **MUST** BE STOPPED. WHOLE CONTINUUMS COULD BE RUPTURED.
WE'LL LOCK ON TO THE PULSE'S TRAIL AND TRACK IT TO THE ORIGIN POINT.
HMMM. NO BASEBALL TODAY THEN. PERI HAS ALL THE LUCK...
A GLITTERING MONUMENT TO THE TOTAL VICTORY OF ONE SPECIES OVER ITS ENVIRONMENT.
JOHN RIDGWAY


TODAY, IN THE ***INSTITUTE OF GENETIX***, THERE IS JUBILATION AMONGST THE HEDRON SCIENTISTS.
IT WORKED. THE TEST-SHOT WAS PERFECT.
COMPLETE DEMATERIALISATION OF THE CUBE.

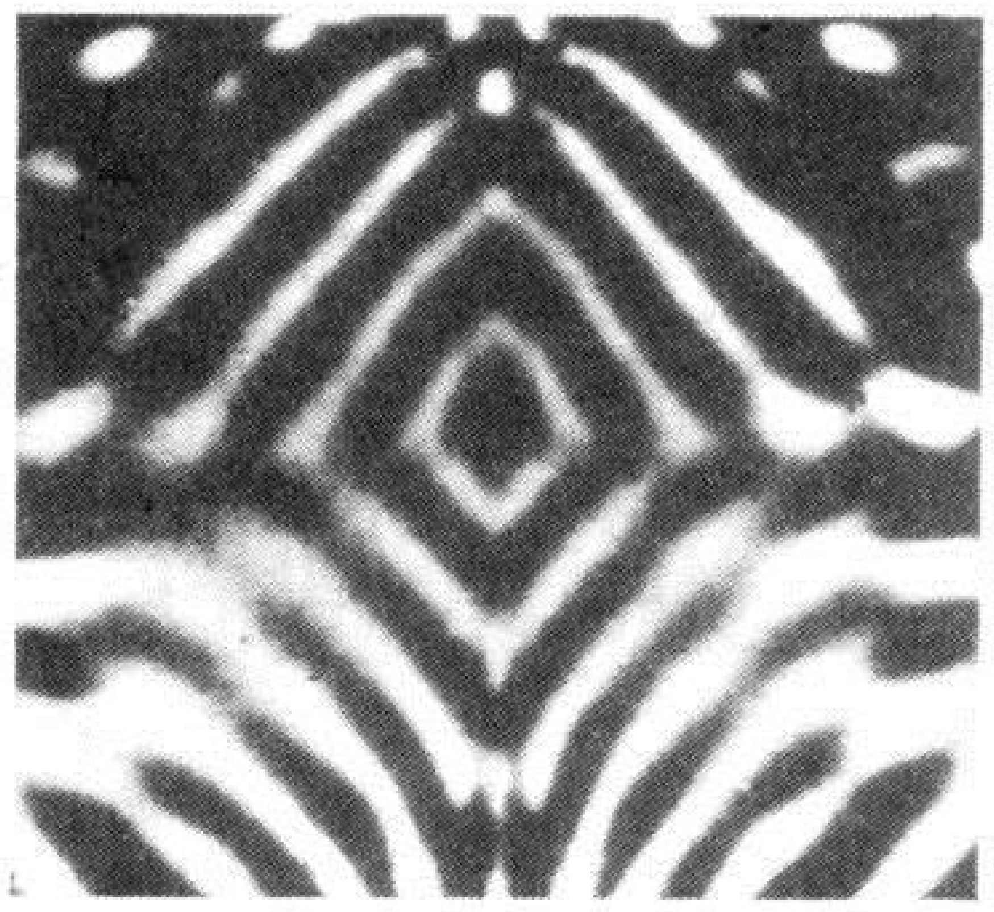
THIS BREAKTHROUGH MEANS THAT WE CAN ACHIEVE AN ENVIRONMENT TOTALLY FREE FROM THREAT.
WE CAN DISPOSE OF THE GENETIC WASTE COMPLETELY AND WITHOUT FEAR OF POLLUTION.
BY OUR SKILL WE HAVE CLAIMED THIS WORLD AND ANNIHILATED ALL COMPETITIVE SPECIES. NOW WE CLAIM THE FUTURE.
THAT SMALL SPHERE CONTAINS THE RESIDUE OF A CENTURY OF GENETIC FILTRATION...
"...ALL THE FAULTS AND FLAWS — THE ROGUE AND MUTANT GENES WHICH WE HAVE ISOLATED FROM OUR SYSTEMS ARE IN THERE."
"ITS DESTRUCTION IN THE DEMATERIALISER WILL ENSURE THE PURITY OF OUR GENE POOL FOR EVER."
IN MOMENTS THE POISON WILL BE SAFELY OUT OF HARMS WAY. CONSIGNED TO OBLIVION, NEVER TO RETURN.
THREE MINUTES TO DISCHARGE. CLOSE PROTECTIVE SCREENS.
WE HAVE ACHIEVED THE ULTIMATE EVOLUTION...
VWORP!
TWO MINUTES.
NOTHING CAN STOP US NOW.
VWORP!
THIS IS IT, FROBISHER. SPOT ON!
RIGHT, LET'S HAVE A LOOK-SEE THEN.

I SUPPOSE **THIS** MUST BE THE **TIME CANNON**..?
YES...
...AND **THIS** MUST BE ITS **TARGET**. I WONDER...
AND, ER... WHAT'S **THIS** THEN, DOCTOR?
DISPOSAL DISCHARGE IN THIRTY SECONDS. ALL NON-ROBOTS SHOULD BE SHIELDED. SUBMIT TO ANALYSIS.
IT'S A **ROBOT**!
THAT'S WHAT **I** THOUGHT.
NO, WAIT. RELEASE US. I HAVE TO CONTACT YOUR CONTROLLERS. YOU **CAN'T** USE THAT TIME MACHINE **AGAIN**.
I DO NOT SCAN '**TIME MACHINE**'. BUT YOU ARE NOT **HEDRON**. YOU ARE **GENETICALLY IMPURE MATERIAL** AND MUST BE CONSIGNED FOR **DEMATERIALISATION**.
TEN SECONDS.
BUT YOU DON'T KNOW WHAT YOU'RE **DOING**. YOU CAN'T JUST FIRE **DANGEROUS WASTE** INTO THE PAST AT **RANDOM**...
FIVE SECONDS.
I **THINK** IT THINKS IT **CAN**, DOCTOR.
ACTIVATE!
IT'S CRIMINALLY **INSANE**!
VREEEK

EARTHDATE 200 MILLION YEARS B.C.
ACH! I HATE ROBOTS. THEY'RE SUCH SIMPLE-MINDED CREATIONS. THEY NEVER LISTEN!
ARE YOU ALL RIGHT, FROBISHER?
FROBISHER..?
DOCTOR, I FEEL SICK. SOMETHING TERRIBLE HAS HAPPENED...
WHAT?
I'VE LAID A BLASTED EGG. THAT'S WHAT! AND IT'S ALL YOUR FAULT!
DON'T DO THAT, YOU STUPID PENGUIN. THAT'S NOT AN EGG. IT'S THE WASTE THAT THEY WERE TRYING TO GET RID OF.
WE'VE BEEN BLASTED BACK WITH IT.
WHEW...
JUST AS WELL THE TARDIS WAS INCLUDED IN THE IMPULSE BEAM, OR WE'D REALLY BE IN TROUBLE.
LOOK, DOCTOR, ISN'T THAT THE CUBE THAT WENT THROUGH US?
YES, THIS MUST BE THE TARGET POINT. PURELY RANDOM, I SUSPECT.
I WONDER WHERE WE ARE... AND WHAT EXACTLY THIS STUFF IS..?
PERSONALLY, I COULDN'T CARE LESS.

YOU GO AND DO THE SCIENTIFIC STUFF, THEN, DOCTOR. I'M JUST GOING TO SIT HERE AND *IMAGINE* I'M AT THE BASEBALL GAME.
DISMAL SORT OF A PLACE...
...CAN'T SEE THE DOCTOR'S PROBLEM REALLY. THERE'S NOTHING HERE TO *SPOIL... URK!*
URKKK
SPLADOOSH!
YOW! STRANGE FRUITS!
DOCTOR, QUICK — IT'S RAINING *DEAD PEOPLE!*
OH DEAR. THIS GETS MORE SERIOUS BY THE MINUTE. THE SITUATION IS OUT OF HAND.
COME ON, FROBISHER, LET'S GET ABOARD.
WHAT'S THE SCORE THEN, DOCTOR?
WELL FIRSTLY, WE HAVE BEEN TRANSPORTED BACK TO *PRIMEVAL EARTH* OF ALL PLACES.
SECONDLY, YOUR *EGG* CONTAINS SOME KIND OF CONCENTRATED GENETIC MATERIAL — A SORT OF *LIFE SOUP.*
THANK THE STARS THAT IT DIDN'T GET OUT. IT COULD MUTATE THE FUTURE DEVELOPMENT OF LIFE ON THIS PLANET BEYOND RECOGNITION.
I SUPPOSE IT'S BACK FOR ANOTHER CHAT WITH THE ROBOT, IS IT?
"I'M AFRAID SO, BUT I THINK WE'LL PICK UP *PERI* FIRST. SHE MIGHT BE USEFUL."
"GREAT! PERHAPS WE'LL HAVE TIME TO FIT IN THE GAME, EH?"
VWORP VWORP
TO BE CONTINUED.

MATRIX Data Bank



TWO FROM TARGET

Our first query this month comes from Keith Major from South Humberside, who has a couple of questions concerning Target paperbacks. When he bought the new paperback of *The Five Doctors* it turned out to be a second edition, rather than the first edition that he had expected, and the same thing happened with the recent *Two Doctors* release. What, asks Keith, is the difference between the first and second editions, and why has this only happened in these two books?

We checked with the current editor of the Target books, Nigel Robinson, and he explained that with both books, the pre-sales far exceeded the publishers' expectations, and so a reprint had to be ordered before the books had gone out to the shops. The warehouse that sends the books out is supposed to send the first editions before the second editions, but often the two go out together, with the result that some shops got the first and some got the second.

***The Five Doctors* was a very popular book, being the novelisation of the 20th Anniversary story, and *The Two Doctors,* quite apart from being special in that it featured the Second Doctor as well as the Sixth, was the 100th novel in the series. As for what the difference is between the editions, the answer is nothing at all, only the edition information is changed.**

SONTARAN TRANSPORTER

Staying with *The Two Doctors,* Alexander Goldfinch has noticed that in this story, the Sontarans could not time travel, and yet Linx, in *The Time Warrior,* was able to travel to the 20th Century from the 13th. This apparent anomaly can be explained quite simply. In *The Time Warrior,* Linx did not actually travel to the 20th Century. He used a device called an Osmic Projector to transport scientists from that century back to Irongron's castle to repair his ship. When the Doctor 'saw' him on the stairs in the research establishment, it was only a projection of the creature and not Linx himself. It was also said in the story that Linx took scientists from the 20th Century as this was as far forward as the Osmic Projector would reach.

▲ ***Linx, from* Time Warrior.**

SEAFOOD SUSPECT

Alexander also asks about the 1967 story, *The Underwater Menace.* In the *Archives* in **Issue 78,** it stated that the Doctor gains time by asking to see Professor Zaroff. Alexander wonders how the Doctor knew who Professor Zaroff was, as he (presumably) had not met him before.

The answer is that the Doctor realises that Zaroff is involved from the plankton food that he finds in the underground city. Zaroff, the Doctor explains, led the field in producing food from the sea, and the food could only be his handiwork.

FIRSTLY . . .

An anonymous correspondent from Southampton writes with two posers. Firstly he/she wants to know whether the Company mentioned in *The Robots of Death* is the same as the Company in *The Sun Makers.*

The answer to this is probably no, as the Company in *The Sun Makers* was run by the Usurians (of which the Collector was one), a race of seaweed-like creatures which needed support systems to maintain human shape. It is very doubtful whether the same company was running the mining operations on the Sandminer as the Mine and its crew were of distinctly humanoid origin.

AND ALSO . . .

The other question he/she asks is what happens to the current Doctor after his regeneration, referring specifically to the first Doctor seen alive, walking in his garden in *The Three Doctors* and *The Five Doctors.* The answer to this is that all the Doctors are, as we know, the same person, and so when the one regenerates, he ceases to exist in that form, continuing in the new form. The only way they can meet is by the transgression of the first law of time and/or by being plucked from their time stream and placed in another Doctor's stream.

Therefore we must assume that the first Doctor's garden is in a time and place before he regenerated, but which we have never seen in a televised adventure. This is substantiated by the fact that the clip we saw of Troughton in *The Three Doctors* was from *The Macra Terror* and not from his last story *The War Games,* and that the clip of the fourth Doctor in *The Five Doctors* was from the unfinished and therefore untelevised adventure *Shada* and not *Logopolis.*

RETITLED STORIES

Finally, a question from Gavin Campbell in Canada, concerning the titles of several stories he has seen. It would appear that his TV station (or the Canadian distributor) has been retitling the stories.

A compilation of The Sontaran Experiment *became* The Hunter. The Hand of Fear *became* Eldrad Must Live, *and even more confusingly,* The Sunmakers *became* The Underworld. *Gavin asks why the titles were changed, and how many others have had their titles changed.*

Well, the answer to this one probably lies with Gavin's TV station. Many stories have had pre-production or working titles which have differed from the actual transmitted titles, but none of these correspond with the titles that Gavin has seen.

Gavin also mentions in his letter that he knows that The Dead Planet *was changed to* The Daleks, *and that* The World's End *became* The Dalek Invasion of Earth. *This is not strictly true, as the titles Gavin names were in fact the titles of the first episodes of those stories. Up until* The Gunfighters *in 1966, each episode had an individual title, and there was no global title transmitted.*

What we know as the global titles, were the internal BBC designated titles for the stories. A lot of the confusion over titles came about because when the Radio Times *published their 10th Anniversary Special in 1973, they used the titles of the first episode of each of the early stories, rather than the overall title, thus creating in part the confusion that there seems to be over those early adventures.*

As a final note on the subject of changed titles, the first Dalek story was originally called The Mutants, *but this was changed by the BBC at a later date when the Daleks' popularity was assured, and possibly because of the Pertwee story* The Mutants.

Compiled by David Howe, DWAS.

Portrait of a Licensee

Stuart Evans, of Sevans Daleks, talks about his merchandising experiences and his plans for the future . . .

"I've always been a fan of *Doctor Who.* It really is quite beyond the comprehension of anyone born after the mid Sixties just how massive *Doctor Who* in general, and the Daleks in particular were between 1963-65. Every child in our street had a toy Dalek.

◇

"It's quite an admission, but I've never lost the love I developed for the show all those years ago. Indeed, the desire to one day be involved in some aspect of the programme has been one of the few continuous threads in my life."

After school, Stuart went to Salisbury Art College, but left before completing his B.A. Graphics course.

"I found my way into a local government, pen-pushing job, which afforded me the opportunity of getting an HNC in Business Studies on day release."

Moving on to a job in the Civil Service, Stuart became increasingly dissatisfied with his work, and concentrated on finding other interests.

"Then quite out of the blue, I was sitting in the bath one night, and there it was, staring me in the face . . . the *Radio Times Tenth Anniversary Special.* I decided then and there to put all my efforts into building a full-sized Dalek."

Stuart persuaded the BBC Who Exhibition at Longleat to let him measure up one of the props. However, he quickly realised that building a full-scale Dalek model just wasn't viable, and decided to turn his attentions to a scaled down model. Having created his first scratchbuilt Dalek, after reading up on model making and fibre glass techniques, Stuart was ready to move on to other things, when he attended the Longleat Convention.

"The model was in the back of my car – until two fans saw it, and I left one Dalek lighter.

"I now knew there must be a larger market of maybe several dozen people (believe me this wasn't false modesty, but total ignorance speaking), but I had no contacts in TV, the press, or merchandising."

GETTING THE LICENSE

However, when Stuart's job moved offices, he met Simon Lydiard, ex-editor of the defunct fanzine Skaro. Simon suggested that Stuart approach BBC Merchandising.

"At this time, I'd envisaged making two fibre glass models a month, and wrote in to Chris Crouch (then of BBC Enterprises) asking only if I could use the word 'Dalek' in an *Exchange and Mart* ad I'd planned, and how much the BBC royalty would be.

"Chris wrote back saying, 'no can do', and that unlike the Sixties when everyone under the sun obtained Dalek licenses, nowadays concurrent merchandising wasn't entertained."

BBC Enterprises did add that if Stuart could get a manufacturer interested, they might reconsider.

"Again the idea dropped, and then a couple of weeks later, I was in a local model shop, and heard mention of a nearby firm specialising in short run kits."

Stuart spent the next month living on their doorstep picking up tips on how to make moulds and dies. Eventually he made up the tools for a foot-tall Dalek kit. He approached the BBC again, who agreed to see him.

"With only a day to go, the first mouldings were ready and we sped to the factory to collect two of the most awful pieces of tat you'd ever seen.

"Fleet of brain as ever, and with only hours to go, I realised what had to be done, the pokers were heated, the Doc Martens donned, and the two made the trip as smashed up 'exterminated' versions!"

Stuart impressed Chris Crouch and Brian Codd (of Terry Nation) sufficiently to win the world rights to making Dalek kits.

"Now the problems really started; who would produce the quantities required, what would those quantities be. All previous *Who* merchandise had been kiddie-based: there'd never been any accurate, well researched, up-market, up-price models before."

CREATING THE PACKAGE

Aiming to build a creation that would please him personally, Stuart determined to create 'The Ultimate Dalek Package'.

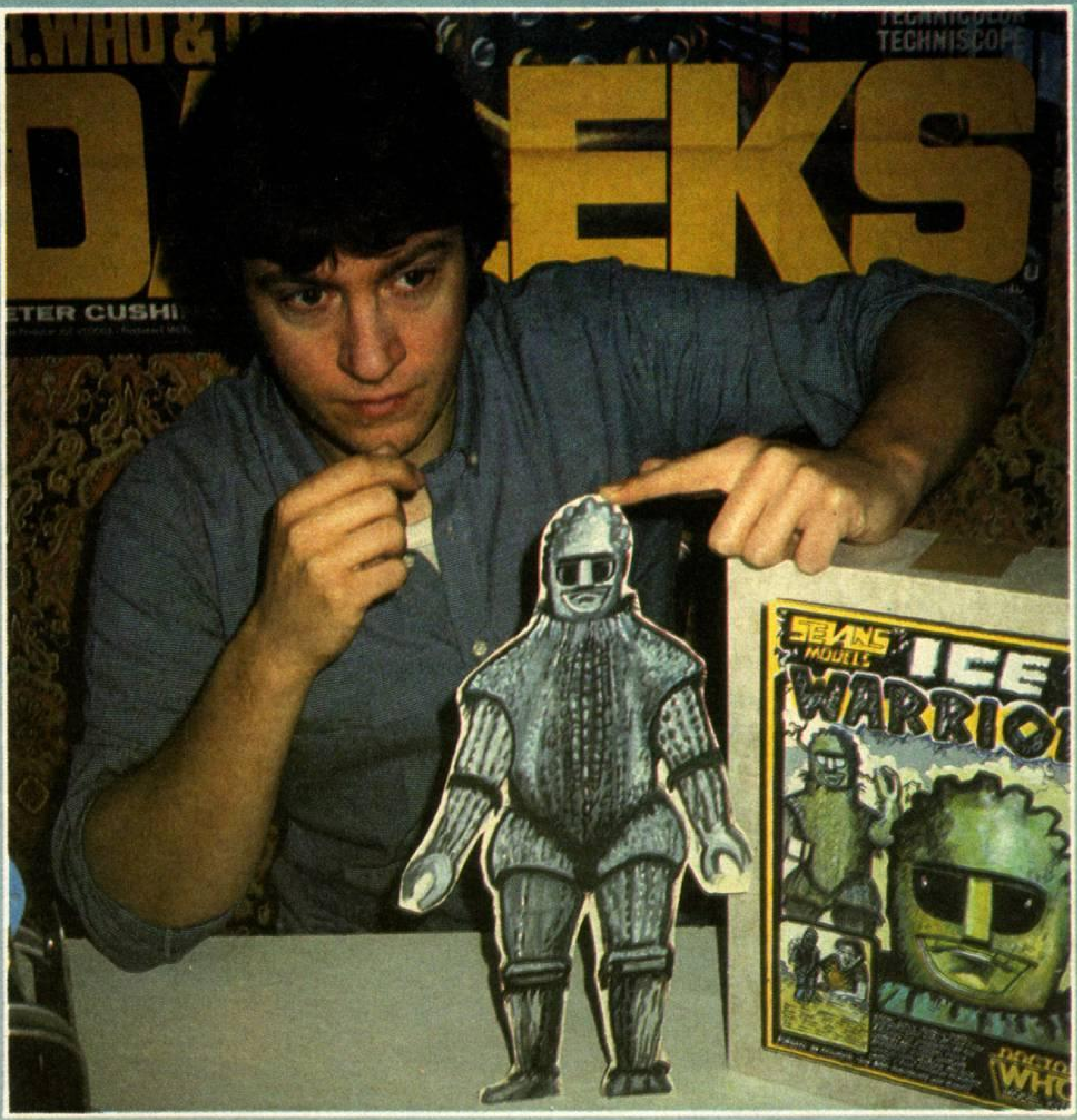
"The three-thousand-word history took six months to research. The lead Dalek from *Genesis* was measured and refined over several months and all the individual parts were moulded and tooled.

"I wanted to make this one kit have the potential of being assembled in many forms, and this has paid dividends, as many customers were to buy four or five kits, just to create their favourite variants.

"Everything went so smoothly that I should've guessed there was trouble around the corner and sure enough, with all the ads placed, two unforeseen things happened.

"First, I realised that the Daleks' shoulders were 3mm too far forward. The moulds were, at great cost, altered. Then with only days before the kit's launch, the factory (one of the main contractors for Marks and Spencer and Boeing Aircraft) developed faults on its moulding plant and I had no kits to send.

"To further compound this, I had an overnight success to contend with! Everyone's estimation of the market was way out: every day for weeks we received literally hundreds of orders and and well over a thousand before anything was ready.



▲*Stuart demonstrates one of the full-size silhouettes cut out before the modelling begins.*

"Mercifully, extra hands were laid on, and we finally shipped the goods out.

"With this behind us, the long lacking 'fun element' once again returned, and within weeks of sending the first kits out, we were getting loads of photos and letters from fans saying how good the kits were."

Stuart plans to stay in merchandising for as long as Who *lasts and then perhaps another decade, if he can secure the rights.*

KITS IN PREPARATION

"I really want to stay in business long enough to exhaust the main monsters and get down to the really rare ones, like Quarks and Zarbi."

Although he keeps an eye on the market, he still basically turns out the models he likes most.

"Hence K9, which would still be a big seller in America, being kennelled at the moment in favour of other things.

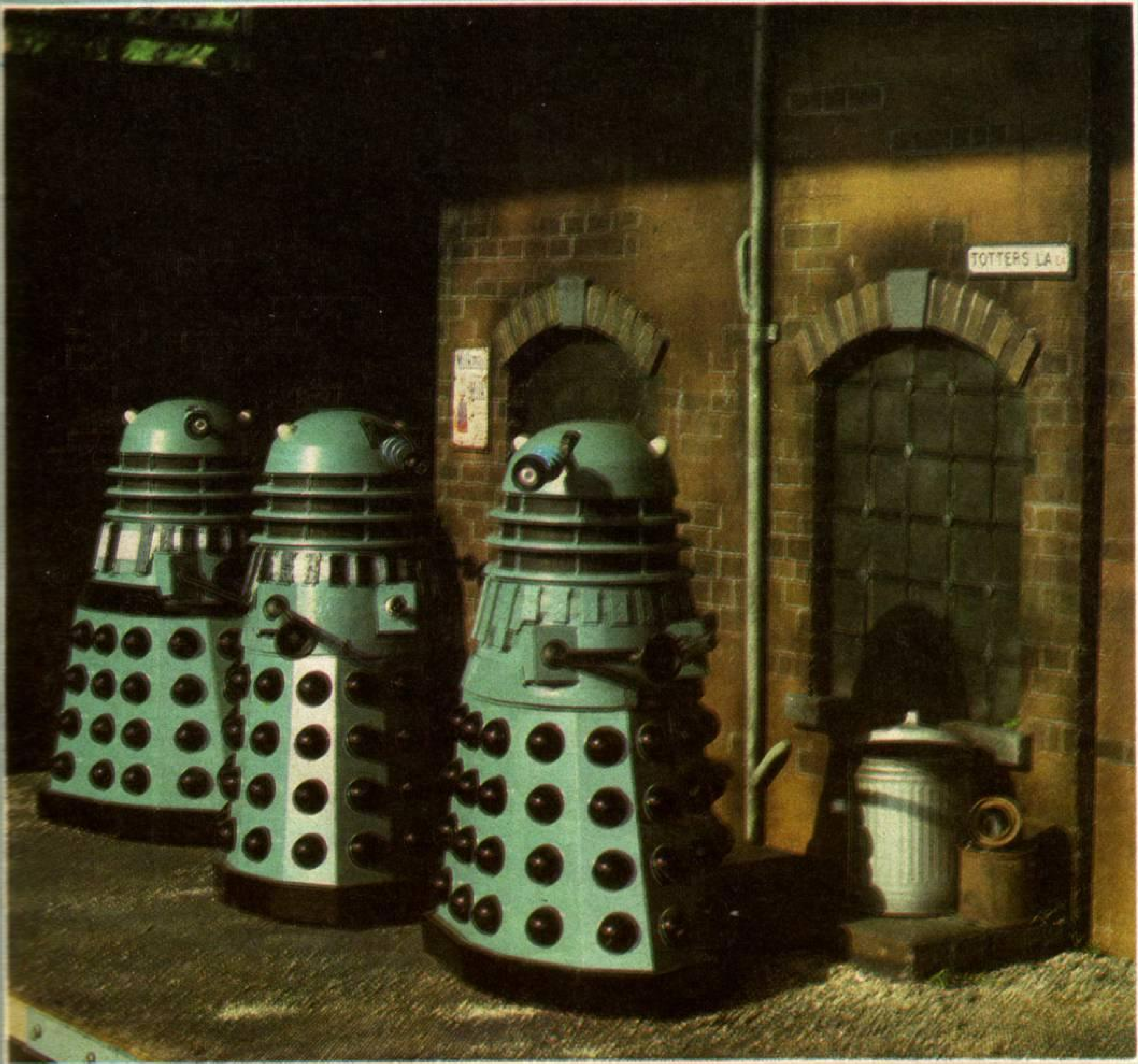
"The kits on the drawing board currently are Ice Warrior, 1967 Cyberman, Feature Film Dalek, Davros, Tardis Console, New Mk6 Cyberman and Sil Borad. The first three of these kits will be available this Autumn, with a possibility of the Mk6 Cyberman appearing at Christmas.

"Readers will have to wait until the ad appears for details of price and exact box contents, though I can now reveal that the Ice Warrior and Cyberman kits will both stand over fifteen inches tall and have solid one-piece plastic heads, alternative weaponry and costume details, and that in the case of the Cyberman, you'll get three heads: trooper, Controller and zapped trooper with the Cyberface showing through behind the mask . . . Oh and you'll also get a scale Cybermat!

"I'm introducing new elements with each kit, with resin, rubber and self-adhesive components appearing, the Cyberman will have individual pipes and tubes and I'm currently trying to find a supplier for synthetic bristles for inclusion with the Ice Warrior to simulate its body hair!

"As the histories on these two monsters are somewhat slighter than that of the Dalek, you'll get details of how to recreate your own Ice Cave diorama and Tomb setting, both from cheap and readily obtainable components.

"The 'Humanoid' kits will be comparatively simple to produce and should hopefully be available from UK and foreign dealers within a few months of ▶



◀*A realistic scene from the SEVANS models video, which was used on a* Pebble Mill *feature.*

A close-up of the Davros model – under two inches from the chin to the cranium. ▶

issue. The Dalek family of kits is, however, so time-consuming to manufacture that we can't really afford to sell through agents and keep the price so low, so it does look as if certain of our kits will remain exclusively available from us, the manufacturers. Generally, anyone wanting any kit in a hurry or by a deadline, is much safer ordering direct from us.

"All the kits should retail around the £15 mark and the original TV Dalek will still remain on sale.

"One other point perhaps worthy of mention is that subject to final BBC approval, each new kit will contain a raised plastic badge of the monsters' head or whole body, which can be painted and pin backed."

Stuart does his own modelling, tooling, artwork, research and a lot of his own photography.

KEEPING UP THE STANDARDS

"To be perfectly honest, by the time I'd explained what I wanted to an assistant, I could have done the job myself, anyway!

"The ability to design is only one factor in the equation; you've got to have a good eye for advertising and PR, a grasp of commercial law and basically the ability to see a sizeable hole in the market, then come up with a really good product to fill it.

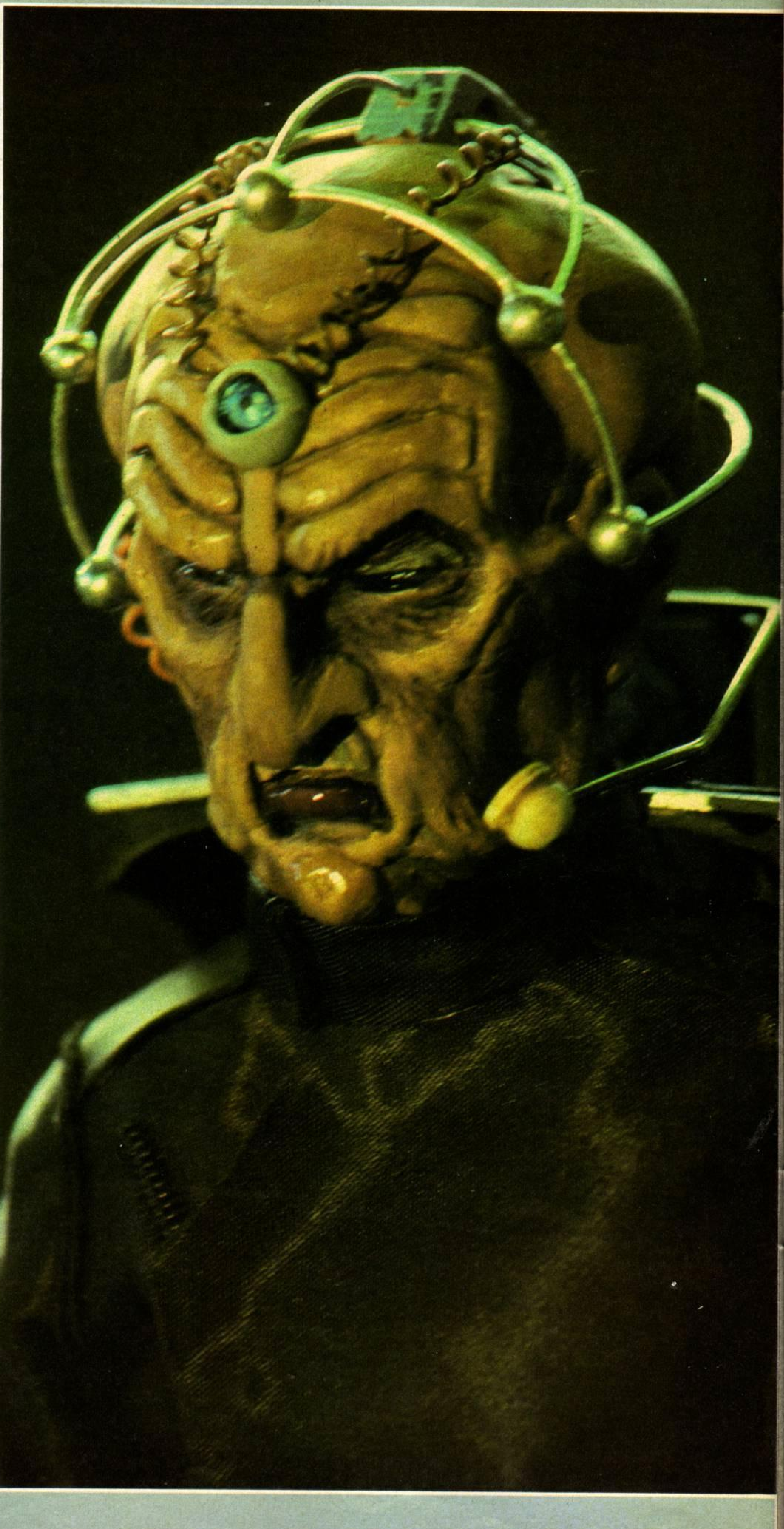
"Almost every time a Merchandising feature appears, the BBC get flooded with readers' ideas for 'Terror of the Zygons Draught Excluders', or 'Gallifrey Kitchenette Tin Openers', and although they're always receptive to marketable ideas, they actually receive singularly few. That's not to put people off, it's just that unless the possibility of a worthwhile royalty return exists, it's not worth the administrative expense involved.

"Perhaps my biggest handicap is that I'm a perfectionist and will only release a kit when I'm two hundred per cent satisfied with it. Were any other manufacturing company producing the same range, there'd probably be six titles available already; only the quality and accuracy would be as woolly as the merchandise of the past!

"For all this, I should be releasing between three and five new kits this year, which should live up to, or transcend, the standards I set myself on the Dalek."

◆

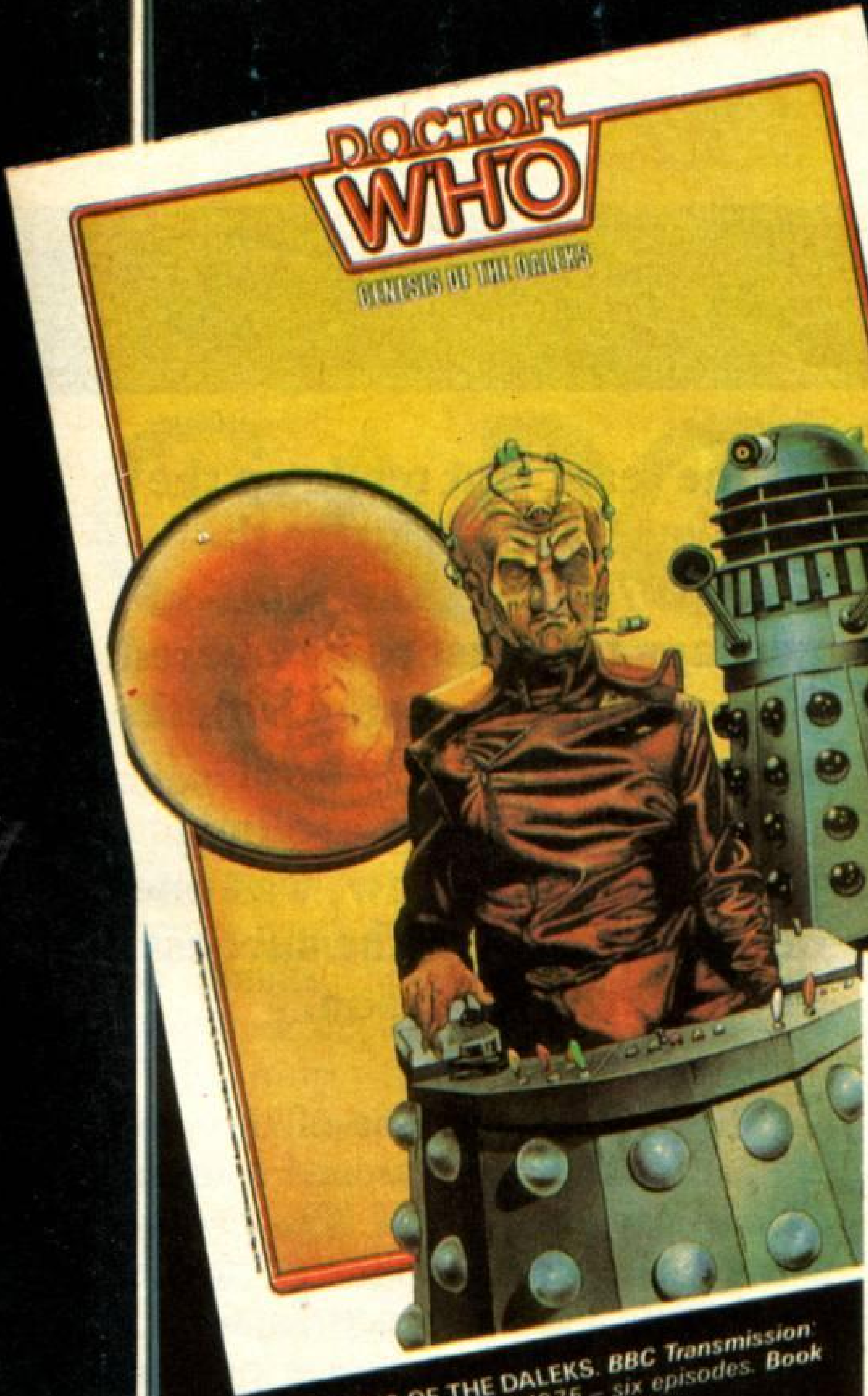
If you have any difficulty in obtaining SEVANS kits, or have any comments on them, please write in to them at: PO Box 34, Trowbridge, Wiltshire BA14 8XY, enclosing an SAE for your reply.



DOCTOR WHO PORTFOLIO No. 1

by

CHRIS ACHILLEOS



THE GENESIS OF THE DALEKS. ***BBC Transmission:*** *8th March to 12th April 1975 – six episodes.* ***Book publication:*** *July 1976.*

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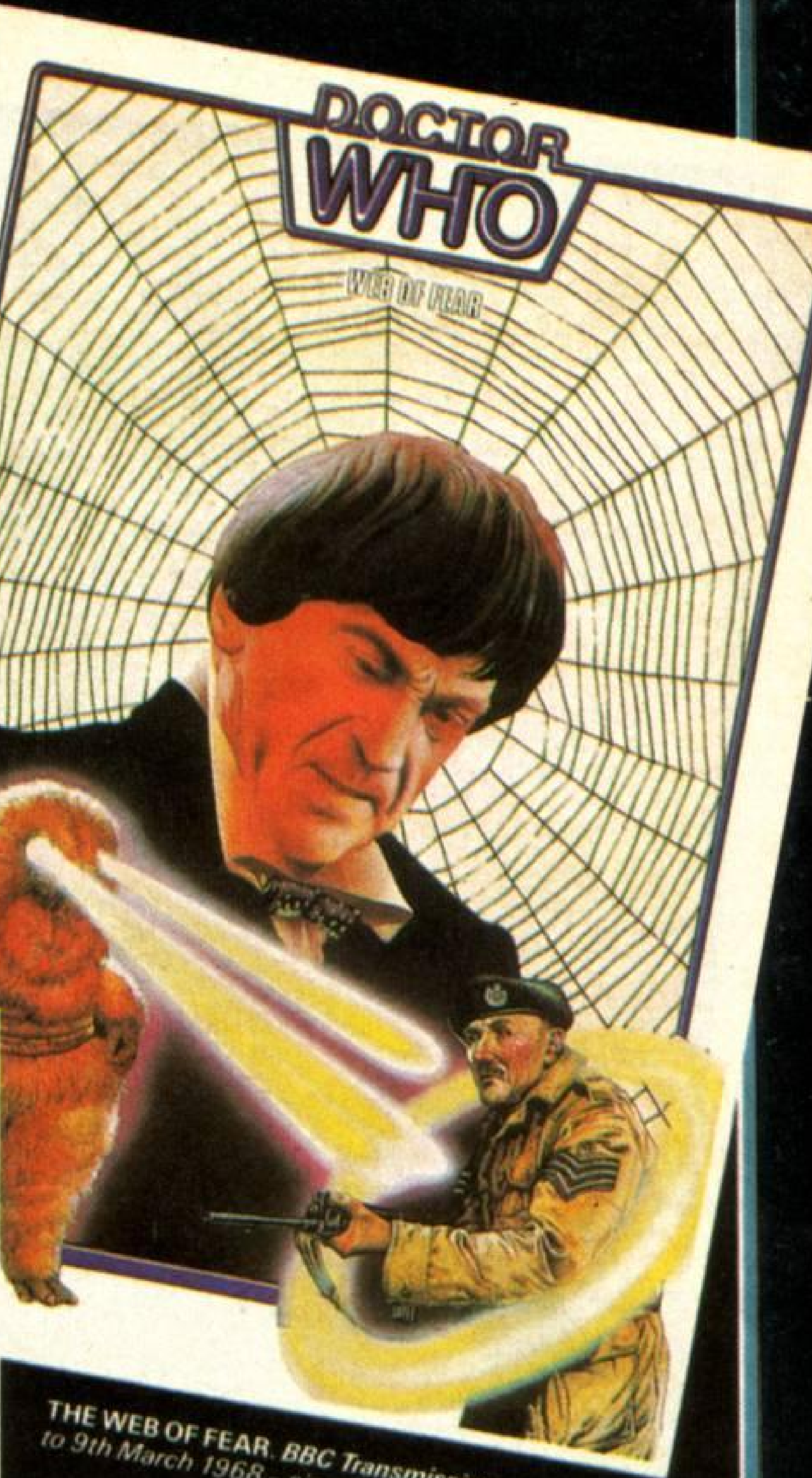
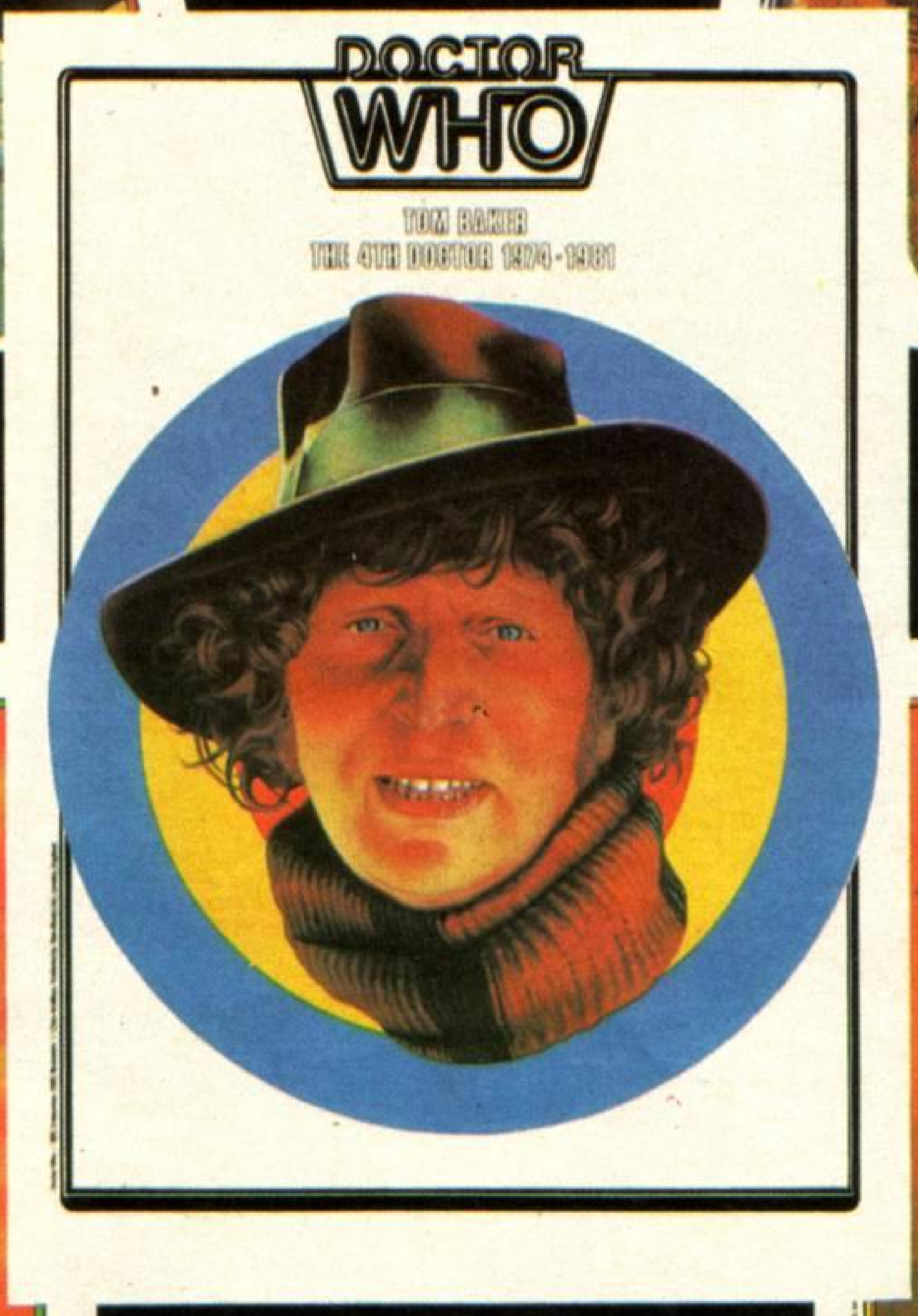


THE WEB OF FEAR. ***BBC Transmission:*** *3rd February to 9th March 1968 – six episodes.* ***Book publication:*** *August 1976.*



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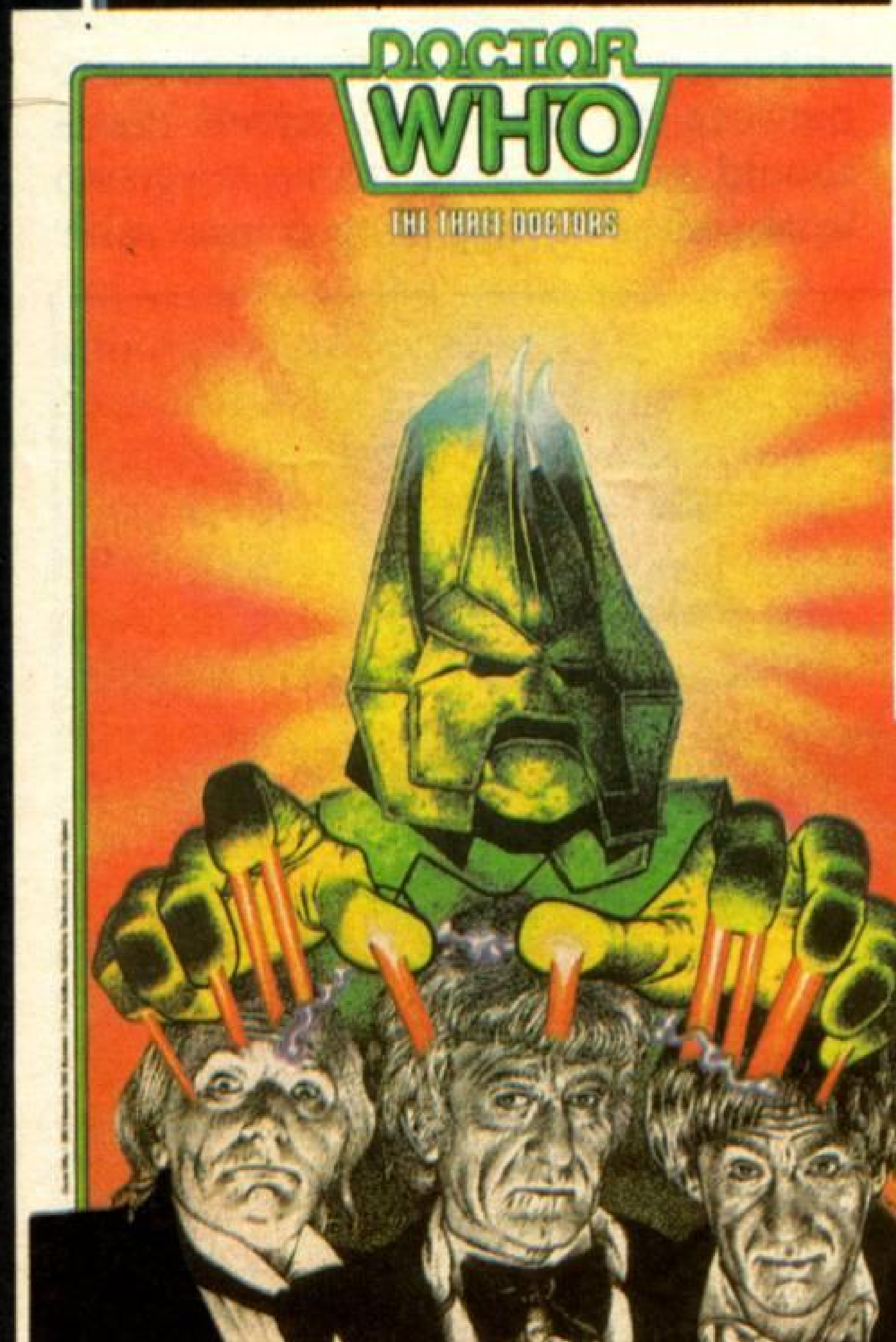
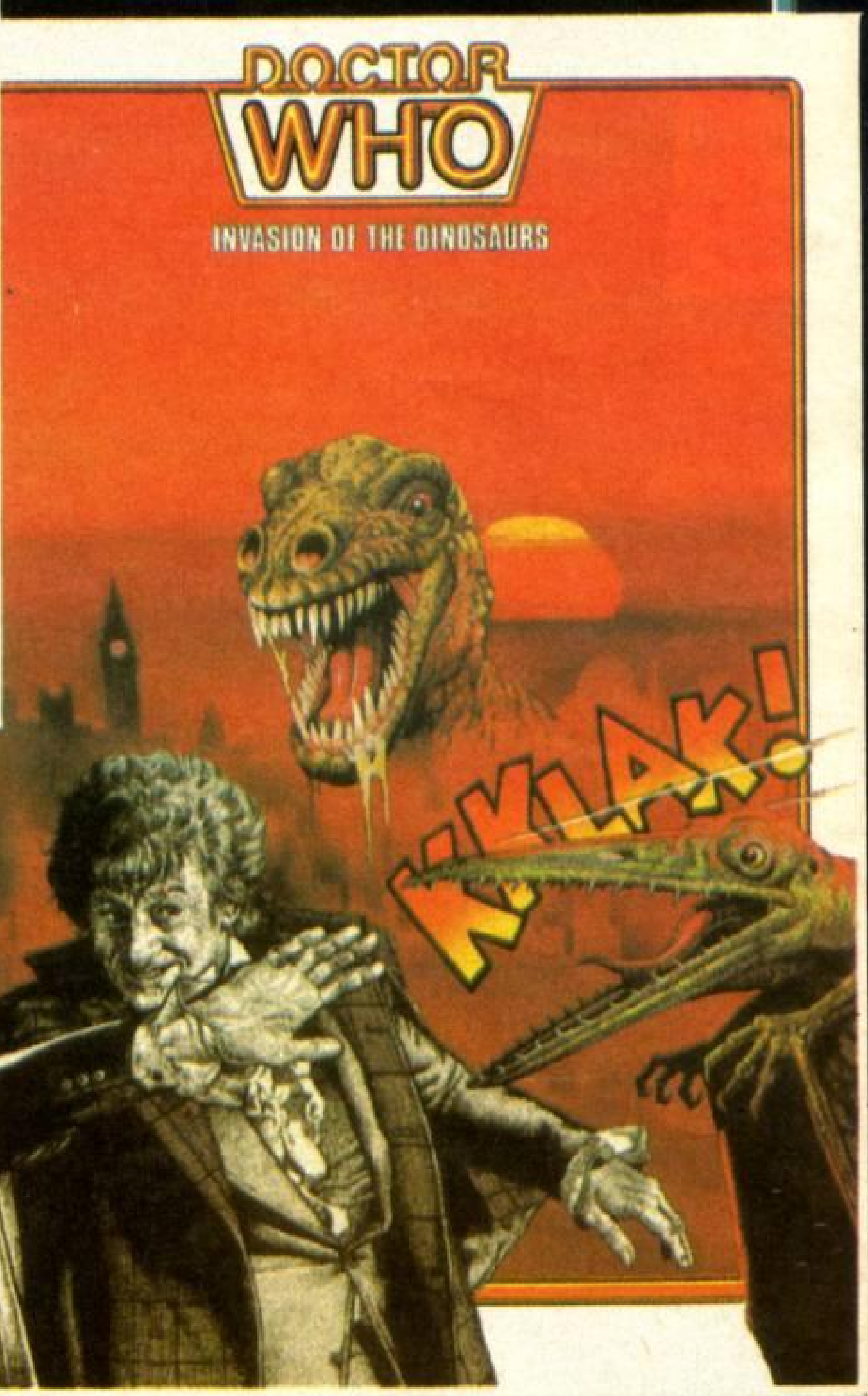


THE THREE DOCTORS: ***BBC Transmission:*** *30th December 1972 to 20th January 1973 — four episodes.* ***Book publication:*** *August 1976.*



INVASION OF THE DINOSAURS. ***BBC Transmission:*** *12th January to 16th February 1974 — six episodes.* ***Book publication*** *(entitled: The Dinosaur Invasion): February 1976.*

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Of the team that made up the Pertwee 'family' during the early 1970s Caroline John is perhaps the least remembered. Yet, although her stay with the series was relatively brief – only one season – Caroline John, alias Liz Shaw, was one of the reasons for the success of the Pertwee season.

◆

Liz Shaw was one of the most mature and reasoned companions that *Doctor Who* had yet seen; what made Caroline try for the part? "When one is an actress, work is usually a case of your agent phoning you up after having put your name forward for something and saying, 'Go to so and so for an audition.'

"Well, at the time I went for Liz Shaw it was a kind of mutual decision between my agent and myself that I should go for some major television work, after having done considerable

CAROLINE JOHN

amounts of stage acting. Knowing roughly the kind of thing the *Doctor Who* people would be after, I sent them a leggy picture of me along with my details, hoping that this would sway their decision.

"It must have done just that, because I was called in to read and before long I was told that I had the part. I might add that the picture was very unlike the real me, but *was* a forerunner of the kind of publicity one came to expect from being so associated with the show."

Caroline was actually cast by outgoing producer Derrick Sherwin, who handed over to his successor Barry Letts during production on the second story, *The Silurians*. Had this changeover left Caroline a little at sea? "No, not really because we were all newcomers at that time and anyway, although the producer is the one responsible for giving you the job, it is actually the director with whom one is most involved. The thing was, with being so busy trying to get used to the television technique and with establishing a working relationship with the other actors, one didn't really notice a jolt when there was a change of producer.

"The most important time for us as far as producers were concerned was the time in rehearsal, just before a studio recording, when we had what was known as a studio producer's run, which basically means a run through of the acting in the presence of the producer, who isn't normally around at rehearsal. Obviously, they kept a close eye on the regulars to make sure we were shaping up as they wanted us to and that, conversely, we were happy about what we were doing."

Did Caroline feel there had been much room for improvising or adding to scripts, or had the actors been expected to 'toe the line'? "I always try my hardest to play any character as realistically as possible within the bounds of a particular role.

"Obviously if one is a maid with three lines, then there's not a lot you can add to it, but in a series like *Doctor Who*, which was a modern day fantasy, I felt it was important to get the background details of my character right, so that it came across on screen with conviction.

"I think Liz was definitely a free-thinker – she was a woman who knew her own mind."

"So when I knew that Liz was a high-powered scientist and that the scripts were going to give her a lot of scientific prattle in terms of Doctor-Liz exchanges, I went right out of rehearsals and off to look up some of the terms, so that I would at least understand what I was supposed to be spouting. This I duly did, only to discover that of course most of *Doctor Who*'s scientific jargon was gobbledegook anyway!

"I think Liz was very definitely a free thinker – she was a woman who knew her own mind and wasn't afraid to speak it. One of the nicest touches, I felt, about her relationship with the Doctor was her scepticism and sarcasm. When she was introduced to the whole fantastic situation for the first time she reacts as most of us would – with disbelief. But when she is confronted with the truth of the matter, she doesn't, as most of us would, give up and run off in fright, she confronts it – scientifically. I liked that, although I did naturally have to fulfil my quota of the screaming and ▶

***Left:* *above and below:* *Caroline John in* The Ambassadors of Death, *with (below) Jon Pertwee, John Abineri (Carrington) and Nicholas Courtney. This picture:* Spearhead From Space.**

◀ mistake-making that *Doctor Who* girls traditionally perform.

"Even then, that could work in character. I mean, if you were attacked by some sort of reptile creature, whatever your scientific nerves and restrained instinct, your human nature – in this case fear – is obviously going to take over and govern your actions. I would only get annoyed if I felt it was gratuitous, or that Liz was being made to look silly.

"Much more galling was when you'd receive your script and you'd read it, only to discover that some of the guest parts were better than your own. Then I used to think, 'Well this is silly, if you've got a regular cast under contract, why not use them?'

"There is no getting away from the fact that *Doctor Who* is about Doctor Who, not his assistants."

"There is no getting away from the fact that *Doctor Who* is about Doctor Who, not his assistants, who are very much a lesser breed. Even if you were allowed to initiate some kind of action, it would invariably get you into trouble and the Doctor would then have to rescue you. You couldn't really win."

Making the first story, *Spearhead From Space*, was quite an experience, says Caroline: "Making the whole of that first serial on location meant that you were given very little time for rehearsal – you tended to have to turn up, run through it and then go for the take. The director was Derek Martinus, and it was very lucky that he was organised and knew what he was doing, because it was difficult for the actors and nerve-wracking for myself.

"It was done in a very short space of time, too, which was new to me as I'd thought television would at least give you some chance to think. *Doctor Who* was very much a treadmill production process, and you had to be careful not to let it get to you. For instance, if one developed a cold, there was no way you could stay at home and miss a rehearsal, still less filming. You had to go on.

"It didn't help that most of the series was made in the autumn and winter months which could make it purgatory for me, because they would insist on dressing me in mini-skirts and not a lot else. I used to point out that these sort of clothes would hardly have been Liz Shaw, Cambridge scientist's kind of wardrobe, but I think they were a bit too scared there would be trouble if the traditional *Doctor Who* glamour girl was dispensed with.

"You only have to look at the kind of following it has today to appreciate the long-term effect the series has made on people."

"Some of the worst cold was when we were filming *Doctor Who and the Silurians* in some inhospitable location somewhere. We had quite a few shots of Jon driving me along in Bessie, the Doctor's car, and the wind would whistle away, cutting right through you. The worst thing about it was that it really called upon your reserves as an actress, because it was hardly possible for me to look as if I was freezing and wishing only to be inside in the warm. The children would have been very put off!"

What sort of public response had there been to the role and had it come in the form of fan letters? "Oh yes, I think that's part and parcel of being on television and particularly if you're on every week in a programme like *Doctor Who*. I used to get a lot of lovely letters from children.

"I think the image of the show became a bit more high budget and high profile during the year I was with it, and this became reflected in our following. You only have to look at the kind of following it has today to be able to appreciate the long-term effect the series has made on some people."

Caroline admits to being fond of her third story, *The Ambassadors of Death*, just because it gave her something to do above and beyond the average adventure: "There was a lot of rushing about in that and some quite eerie bits which made it all the more rewarding to do. One episode finished with a tremendous car chase, with me driving Bessie and ending up being pursued along a canal bridge. The end of the episode comes with a struggle which results in me being sent flying over the edge of the bridge.

"Now that was difficult to film for two reasons. The first was that I couldn't drive Bessie on public ground, because I didn't have a driving licence. As a result the chase had to be carefully filmed on private property.

"Secondly, the chase up the bridge was a bit nerve-wracking, because had I slipped it would have been straight into the raging weir below and goodbye *Doctor Who*. As it was, I had to have a double for some of the scene and that was quite amusing, as they actually got a stunt man dressed up in a copy of my outfit, which looked very odd on this burly stand-in!

"I think that the story itself was a little bit stretched, but as an actress one was aware of that, as were our directors. If a scene was a bit dull we would try to think of something to liven it up a bit – we were given quite a lot of leeway to change lines and add things if we felt that what was written didn't actually work.

"Jon was a good leading man, in the sense that he encouraged a positive input from the cast, and he would go into every story with tremendous gusto and enthusiasm. If things went wrong however, the air would be blue – and woe betide anybody that messed up things during the vital process of recording, for Jon's wrath would be upon them in its full unabated force."

Had Caroline enjoyed working with any particular one of the four directors assigned to her stories? "I liked working with Douglas Camfield a lot, and the story which he was responsible for, *Inferno*, is probably my favourite piece of *Doctor Who*.

"He was thorough in the extreme, and treated the whole thing like a vast military operation which, considering our schedule, was probably a great thing in his favour. He didn't like any arguments, he had it all planned out and if there was any trouble he knew about it at once and sorted it out.

"Douglas was refreshing to work with because of his drive, but of course he didn't stay with us on that one for more than a few weeks, because he fell badly ill during rehearsal one day. I remember his wife Sheila was in the serial and when we went back to work after Douggie had been taken to hospital everybody was absolutely stunned.

"One minute he had been on his feet, the next he could scarcely draw breath. It was very frightening. Our producer had to take over and he was excellent in taking our minds off what had happened and back onto the pressing matter of the story itself.

"I was fond of the actual story, ▶

*The twenty-five year old Caroline John in a pre-*Doctor Who *publicity still (1969).*

interview
CAROLINE JOHN

◀ because it allowed me to do something a bit special with the character and to play the parallel world Liz with a great deal of sneering cynicism. She was very much the tough, cold professional soldier and that was a whole new dimension to latch onto and enlarge. Actors always tend to like playing the bad guys rather than the good guys, and this was not only an opportunity to play Liz as distinctly less than the whiter than white she was; it was also a chance to show a process of development within the character as she came round to the side of the Doctor.

"Killing Nick Courtney was an added bonus which gave us all many a laugh, and which was very difficult to do with a straight face, as was most of that very po-faced, tight-lipped alternative world stuff.

"I might add that the costume for that was very kinky indeed, what with its boots and mini-skirt, but no one seemed to think of this until after it went out and I got some rather peculiar letters!"

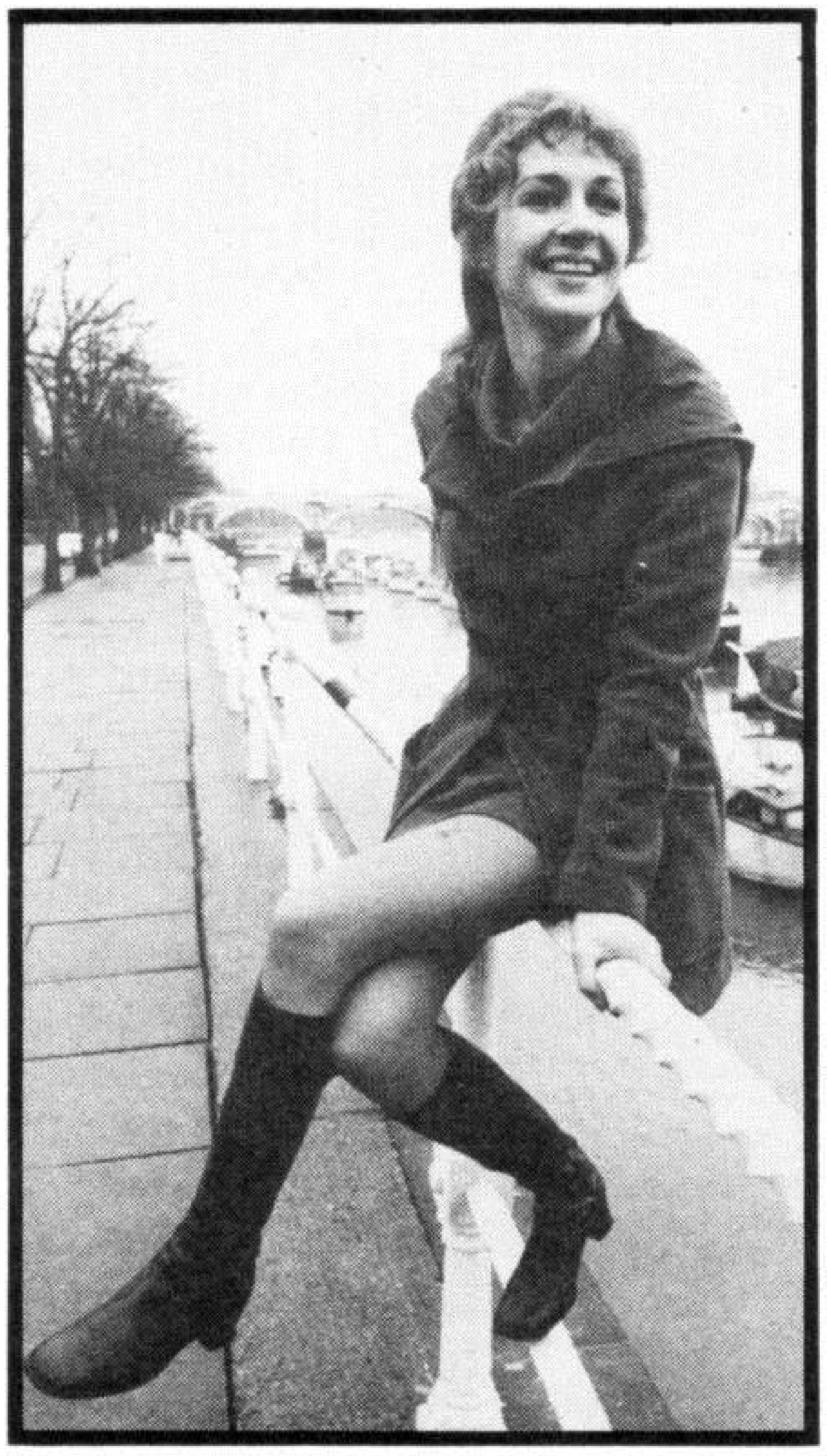
Asking Caroline about working with monsters and special effects brought up the subject of the men inside the suits and behind the explosions: "In many ways *Doctor Who* relies upon a set of extremely talented men and women who are the experts at playing the monsters. The idea of playing a monster may seem silly, and I must say I thought so, too, when I first joined, but working on the show soon dispelled that as I began to realise the art of timing and co-ordination involved.

"The people who played the mannikin monsters in my first story (*Spearhead From Space*) could barely see where they were going, but they still managed to avoid that detectable hesitancy that you get when you're walking in the dark. The blokes in the Silurian suits nearly died of heat in the studio, but they would save their discomfort until after a take.

"The effects people are, of course, the ones who really create the world of *Doctor Who*."

"As for the effects people, they are, of course, the ones who really create the world of *Doctor Who*. From the acting point of view, effects meant a lot of hanging around, particularly as they were still in their infancy in those days and the processes involved were nowhere near as streamlined as they are today.

"With some effects one was really taking a leap in the dark and you learned to detect the ominous point in a script which said, 'There is a flash and the wall melts', because you knew that on the studio day it was one take only and if you messed up the scene before or after the effect, the error would almost certainly have to stay in."



Inferno marked Caroline John's abrupt departure from the series, and there was no proper leaving scene designed for her character. How had this state of affairs come about? "I think it was fairly clear quite early on that my character didn't really fit into the prescribed *Doctor Who* format of action, action, action. I felt they weren't really giving me enough reason to stay on, although I might have done a bit more if they had wanted me to.

"However, going back to what I said earlier, there was a new producer in the form of Barry and he clearly wanted to take things in his own direction to make something of his own with the show's limited character format. On top of all this I had never established the best kind of rapport with Jon Pertwee, who I think basically saw the show in a very traditional light and didn't want a companion who in any way matched up to him in terms of intelligence.

"I wanted to start a family so that was obviously a priority in personal terms."

"Coupled with this, I had married and decided that I wanted to start a family so that was obviously a priority in personal terms. That was that; I left after we finished *Inferno* and I never got to say a proper goodbye to the Doctor or the Brigadier!"

For the next few years, Caroline busied herself with her family, temporarily retiring from the world of acting. Incidentally, she is married to Geoffrey Beevers, who played the incarnation of the Master witnessed in *The Keeper of Traken*. After her family was more or less grown up, Caroline decided to return to the acting profession, making appearances in Barry Letts' production of *The Hound of the Baskervilles* (with Tom Baker as Holmes) and the Channel Four film *A Pattern of Roses* most recently.

She also made a brief return appearance in the ninety-minute *Doctor Who* special *The Five Doctors*, about which she says: "They asked me to do it as a kind of birthday present to the fans and I was quite happy to go back for that little scene, which was really a case of going into rehearsal for an afternoon and the studio the next evening. More recently, I was on Terry Wogan's *Children In Need* appeal on a *Doctor Who* item, which involved a lot of the old stars and was great fun."

Caroline John appeared in only twenty-five episodes of the programme, but still receives mail and press interest about her part in the show: "It's an amazing institution, of course, though it can get a bit frustrating because it *was* a long time ago now.

"I don't regret doing it – it taught me a lot and more often than not, I enjoyed myself greatly."

With her work now mainly in the theatre, it seems highly likely that Caroline will also be making a series of personal appearances at various *Doctor Who* conventions, especially as her episodes are currently on air again over in America and Australia.

● **Richard Marson.**

Back cover: Joan Sims guest stars as Leader of the Tribe of the Free in the new season.

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